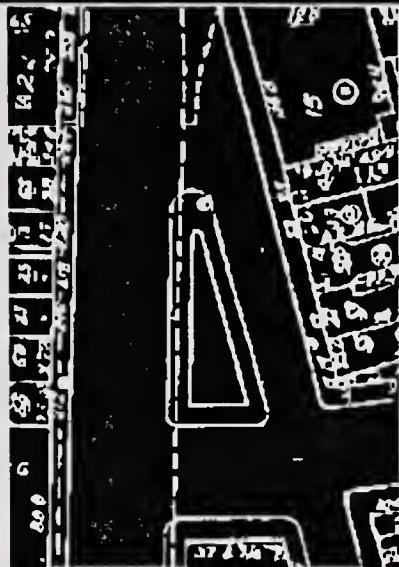


Open Space/Public Life

Lt. Petrosino Park Redevelopment Design Competition

1996



STOREFRONT



in cooperation with

Hon. Kathryn Freed, NYC Council Member

City of New York/Parks & Recreation
Hon. Rudolph W. Giuliani, Mayor
Hon. Henry J. Stern, Commissioner



This Competition Design Program have been produced by StoreFront for Art and Architecture, in cooperation with Lower Manhattan Cultural Council, and solely represents the opinion of these two organizations.



Southwest corner of Lt. Petrosino Park

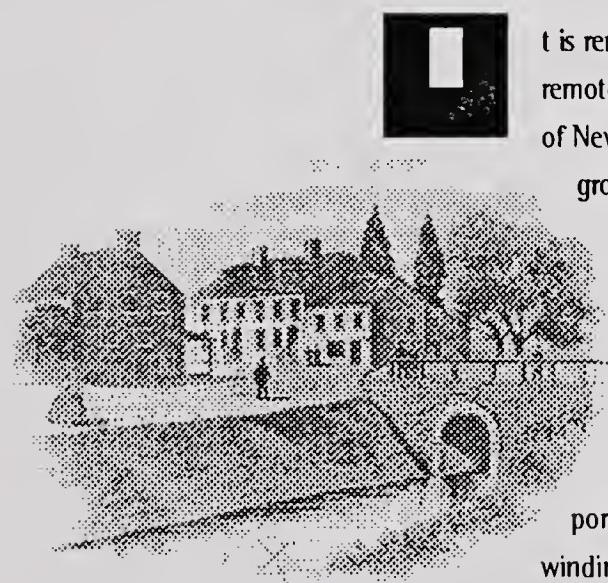
ECONSIDERATION OF A PUBLIC SPACE FOR MULTIPLE DEMANDS AND A HETEROGENEOUS COMMUNITY WITH INCREASINGLY COMPLEX CULTURAL NEEDS NECESSITATES DESIGN CAPABLE OF RESPONDING EFFECTIVELY AND FLEXIBLY. PARKS FOR THE 21ST CENTURY, FACED WITH WORLDWIDE ECOLOGICAL CRISES AND GROWING CULTURAL DIVERSITY, NEED TO ADDRESS THESE NEEDS WHILE ARTICULATING A SHIFTING RELATIONSHIP BETWEEN NATURE AND CULTURE. IN A LOWER MANHATTAN NEIGHBORHOOD SERVED PRIMARILY BY HARDSCAPED PARKS FROM BAYARD TO WASHINGTON MARKET WITH VIRTUALLY NO GREEN SPACE, HOW CAN A NEW PARK POTENTIALLY AMELIORATE THIS NEED? IS OUR PASTORAL MODEL OF A PARK RELEVANT OR EVEN POSSIBLE IN A SMALL URBAN SPACE? IF WE ACCEPT HUMANS AND THEIR ACTIVITY AS A COMPONENT OF A NATURAL SYSTEM, HOW DOES THAT ALTER POTENTIAL PARK DESIGN? HOW CAN WE BEST ARTICULATE A SYMBIOSIS IN WHICH NATURE IS NO LONGER PERCEIVED OF AS "OTHER" BUT INTEGRAL? THUS, THIS SMALL PARK CAN BE SEEN NOT ONLY AS AN ISOLATED TRIANGLE IN LOWER MANHATTAN, BUT A COMPONENT OF A LARGER SYSTEM OF SURROUNDING NEIGHBORHOODS, ECONOMIES, ECOSYSTEMS AND CULTURAL ISSUES. ARTISTIC EXPERIMENTATION AND INTERPRETATIONS OF THESE FACTORS ARE VITAL TO IMAGINE THE RANGE OF POSSIBILITIES FOR THE FUTURE PARK. IN CONSIDERATION OF UPDATING THE ROLE OF PETROSINO PARK, ENVISION A

PUBLIC SPACE THAT SERVES A NEIGHBORHOOD TODAY AND ONE THAT CAN SERVE TO STIMULATE THOUGHT AND IDEAS THAT EXTEND BEYOND THE SPECIFICS OF TIME AND PLACE.

IN AN ERA OF INSUFFICIENT PUBLIC FUNDING FOR PARKS AND OPEN SPACES, LIEUTENANT JOSEPH L. PETROSINO PARK REPRESENTS AN IMPORTANT OPPORTUNITY TO RE-EXAMINE WORKING DEFINITIONS AND THE CONFLICTING ROLES OF PUBLIC AND PRIVATE SPACES. TODAY'S PETROSINO PARK IS NEITHER GREEN, LANDSCAPED, TENDED, COMPTEMPLATIVE NOR MONUMENTAL, BUT THE FUTURE OF THIS PECULIAR WEDGE SHAPE AT THE INTERSECTION OF LAFAYETTE, CENTRE, KENMARE STREETS AND CLEVELAND PLACE, MEASURING APPROXIMATELY 160 FEET IN LENGTH AND 40 FEET AT ITS WIDEST, MAY SIGNAL A TRANSFORMATION OF PUBLIC SPACE AS WE HAVE KNOWN IT BY OPENING THE POTENTIAL OF ITS RE-DESIGN TO A WIDE POOL OF PRACTITIONERS, COOPERATING ORGANIZATIONS AND NEIGHBORS. WITH THE CITY INCREASINGLY BEING DEFINED BY DISPARATE AND SEGREGATED SOCIAL LIVES OF URBAN CITIZENRY, AND THEIR CONFLICTED RELATIONSHIP WITH NATURE AND THE ENVIRONMENT, THE PETROSINO PARK DESIGN COMPETITION ASKS WHAT MAKES OPEN SPACE PUBLIC TODAY?

The stone bridge at Broadway and Canal Street—the residence is on Lispenard Street

GENERAL HISTORY



It is remarkable that Manhattan and its neighborhoods even remotely resemble the seventeenth-century Dutch settlement of New Amsterdam. Considering several centuries of massive growth and wide demographic shifts, Manhattan's form, organizational roots and traditional enclaves can still be identified.

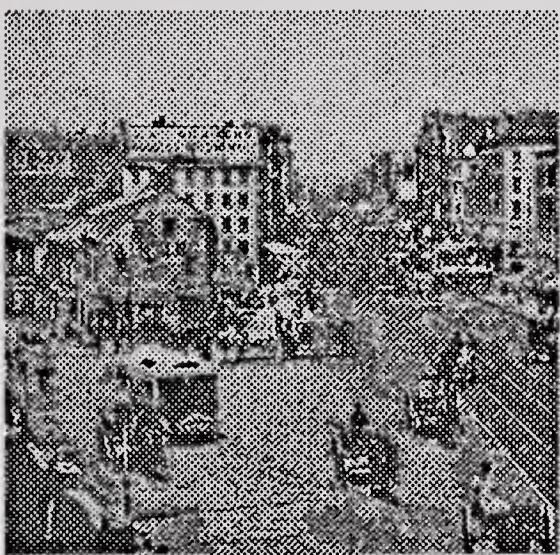
Colonial planning consisted of building and maintaining the infrastructure for existing operations—defense from attack, access to and from ports, demands that were met with the construction of winding streets that like a Medieval Dutch city complete with enclosed blocks, and a waterway that extended into the settlement (now Broad St.). From the later English controlled City, expansion based on development was haphazard—the only organizing principle seemingly that commerce followed the larger roads that connected agricultural villages. Frequently tracing the paths cut by animal or Indian trails, these passes had been the easiest routes through the island's topography, and thus account for some of the odd bends taken by Broadway, the descendant of one of these trails.

Rapid commercial and population growth in the nineteenth century necessitated more efficient planning, leading to a uniform layout of consistently sized and marked lots. This was the 1811 "gridiron" plan that

imposed a matrix of east-west streets running parallel to each other and perpendicular to another set of parallel streets on a north-south axis. Streets and lots were uniformly marked and measured and a central water system was installed. Block sizes were fixed, with east-west running streets (East River to Hudson River) measuring 60 feet (18 meters) between buildings and 34 feet (10 meters) as the roadway. North-south streets were set at a width of 100 feet (30 meters). The East-West streets were spaced closer together presuming heaviest traffic from river to river. None of this was done presuming any mechanized transport, or anticipating private ownership of vehicles. Where the island once had its eastern edge at Pearl Street and was bounded on the west by Greenwich Street, through successive excavations landfill has expanded Manhattan's borders. Through each expansion, topography was leveled and the grid was extended. The few variations that subvert the grid are in lower Manhattan where the Dutch streets stood. Further uptown, they are bounded by the grid, their intricacies enclosed off-street in semi-private developments—business developments such as Rockefeller Center, or housing developments including Stuyvesant Town and Peter Cooper Village.

The 1811 grid iron plan made no provisions for parks, but did roughly layout public lands for what are today's Tompkins Square Park (7th to 10th Streets from Avenues A to B), Union Square Park (14th to 17th Street from Broadway to Park Ave South) and Madison Square Park on East 23-25th Streets (originally intended to be ten times the size it is today) and Mount Morris (now Marcus Garvey) Park in Harlem. Despite this early slight, NYC's park system is huge and varied in use—with over 26,000 acres (10,530 hectares) of parks, playgrounds, playing fields, golf courses, swimming pools, botanical gardens and zoos. In 1733, the Common Council of the City established the oldest existing park at the southern base of Broadway. Bowling Green Park was leased for one peppercorn to citizens so that the landscape could be upgraded for the beauty and ornament of the said street as well as the enjoyment of the inhabitants of this city." Also created

Canal Street, west from Mulberry Street [1870]



at this time was a public commons (later City Hall park) The City created a Potters Field to bury its poor in 1797 on land that is now Washington Square Park, and maintained a green triangle at Duane and Hudson Streets that is now Duane Park.

Following the unexpected popular success of Greenwood Cemetery built in Brooklyn in 1836 that had become a place to visit, stroll through and picnic in, William Cullen Bryant and AJ Downing campaigned to have a large Manhattan park constructed. Originally a site at Jones's Wood (66th to 77th Streets, From the East River to Third Avenue) was considered, but rejected for real estate concerns that saw its high land value. In 1853 land was appropriated for Central Park, tracts which at the time were covered with small farms, shanties for the poor, a mill, and abandoned military forts. Following a design competition in 1857, the Greensward Plan of Calvert

Vaux and Frederick Law Olmstead was selected (the team also designed Riverside Park in Manhattan along with Brooklyn's Prospect Park and Eastern & Ocean Parkways).

By 1870, the City of New York established a Department of Public Parks, with a subsequent role added in 1903 as public sponsor of playgrounds (previously supported and created by private philanthropies such as the NY Society for Parks and Playgrounds, the 1897 committee led by Jacob Riis', The Small Parks Advisory Committee, or Lillian Wald and Charles Stover's Outdoor Recreation League that privately built nine playgrounds on the Lower East Side) building its first public playground, Seward Park on Essex Street in the same year.

Robert Moses, New York City's legendary commissioner of Parks

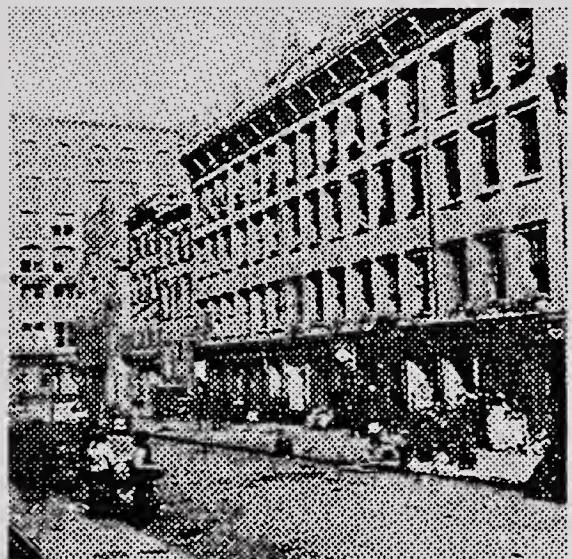
consolidated what had been separate Borough Parks Departments into a single City Department in 1934. Moses' controversial tenure into the 1960's, was rife with political allegiances, allegedly racist policy and massive urban revisions that forever altered the City and its neighborhoods. In his role as Commissioner of Parks and while on the City Planning Commission Moses led planning efforts to focus on special projects (by the accounts of his critics to consolidate his own power) on zoning and slum clearance, expanding and building beaches and parks accessible often only by the roadways he built. Moses' department also built hundreds of new playgrounds, and created the City's third largest park on what had been industrial heaps at Flushing Meadows, tripling the overall size of City parks by the 1960's, claiming land for parks wherever possible.

Just as the City's mercantile beginnings and subsequent commercial growth spurts dictated its design, so dictated were its 20th century expansions and contractions that allowed and possibly encouraged the desires of private development to usurp the property of the public. It has largely been through the agitation, and perseverance of private citizens, enlightened politicians and non-profit groups from the turn of the century philanthropists of the City Beautiful movement to the 1960's advocacy planning of Jane Jacobs and Charles Abrams, David Rockefeller's redevelopment work through the Downtown Lower Manhattan Association, Donald M. Evitts' (under Lindsay), Urban Design Group focusing on Community Planning Districts, to today to demand otherwise. Planning in New York City can happen on a surprisingly local level, with no single master plan but a City Planning Commission that oversees and advises community boards, the ULURP process, and the assessment of community needs.

NEIGHBORHOODS

Rarely an easily definable entity, Manhattan constantly changing

The Barracks, Mott Street, between Bleeker and Houston.



neighborhoods vary in size, definition or character depending on who you speak to. Defining terms vary from generation to generation, within a block or a building. Neighborhoods range in size and concentration and identification. In our discussions about the park with those who live and/or

work in a three-block area, people a block-and-a-half a way sometimes referred to the park as being in a neighborhood they don't get to that often.

Neighborhood boundaries can be as mutable as its residents are mobile. Some in the neighborhood surrounding Petrosino Park have been in the same building for generations, some have just arrived in this country. The politically sensitive issues of naming, representation, and decision making in the neighborhood are complex, and the park is not exempt.

Sometimes one can characterize a neighborhood by a central district or main commercial street—so that, if someone stops you on the street and wants to go to Chinatown you can point them towards Mott Street or Canal Street, to West Broadway for SoHo, to Mulberry Street for Little Italy, Bleeker Street for the West Village. Up until the earlier part of the twentieth-century, when people lived and worked in the same neighborhood, if not the same house, these locales were easier to define. Ethnic neighborhoods clustered around the synagogues and churches they had built at their center—from Old St. Patrick's on Mott Street, to St. Anthony's on Sullivan, to the Bialystoker Synagogue on East Broadway. Distinct neighborhoods can be trade specific, from the Novelty/Wholesale District in the West 30's, the Flower District in the West 20's, and those still seen around Petrosino Park with the tool suppliers on Grand and Center Streets, the remaining gunsmiths shops on Centre/Market Place behind the old Police headquarters. Neighborhoods can be defined by architectural distinctions, from the brownstones of the

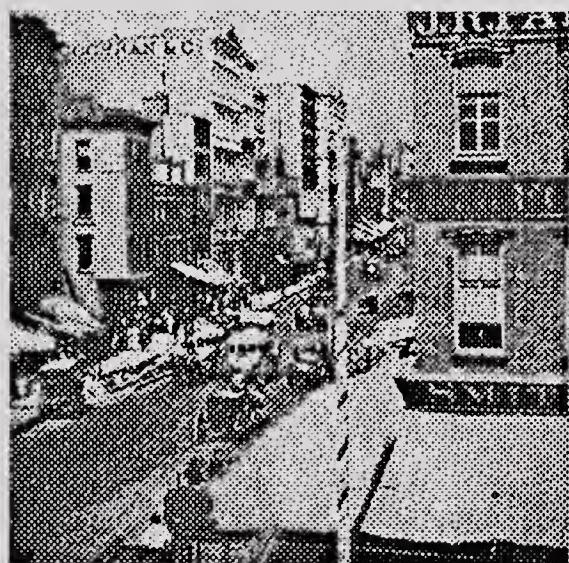
Upper East Side to the cast-iron facades of SoHo.

Neighborhoods can be created by the manipulations of the real estate market terminology that named part of the Lower East Side the East Village in the early 1980's, or that liberally defines boundaries of NoHo (North of Houston), Tribeca (Triangle Below Canal) shamelessly extending their edges to catch current favor and inflate prices. The name of an area can change to alter popular perception, where Brooklyn's Yellow Hook became Bay Ridge to offset associations with 1848 yellow fever epidemic, Manhattan's Hell's Kitchen is now often called Clinton to shake off the rough imagery associated with what was once a working class Irish neighborhood that suffered from the hellish heat of its forges and foundries.

LOWER EAST SIDE

The broadest possible neighborhood definition surrounding Petrosino Park before compartmentalization into ethnic enclaves or by historical definitions is the Lower East Side, extending east from Broadway to the East River, south from 14th Street. In early NYC history this was the land of free black farmers, later collectivized in the 17th century as the farm of James de Lancy. The Lower East Side, a neighborhood historically known as an immigrant/ethnic neighborhood, whose population swelled in the late 19th century, is architecturally dominated by tenements, the 1850's-era housing form that began going up to receive huge influxes of Eastern Europeans. These compact, rental housing units were inspired by what had been known as the Fourth Ward's "rookeries"—conversions of halls, churches, warehouses into bunks and dormitories. Tenements were built by speculators on standard building lots measuring 25 x 100 feet (8 x 30m). These buildings were characterized by dark, unventilated interior spaces, with deplorable living conditions only somewhat relieved by a series of

Broadway, north from the corner of Canal Street [1866]



building laws beginning in 1867 mandating fire escapes, and varying issues of sanitary reform. The dire conditions in the largely unregulated overcrowded communal apartments were documented by Danish photographer, Jacob Riis "In How the Other Half Lives."

The most common form of these buildings, the dumbbell tenement, so called because it looks like a dumbbell if seen from above, has exterior walls that are indented between front and back rooms creating narrow (4 foot) air shafts between adjacent buildings from ground to roof. Thousands of these buildings were built in the city, with housing in this area supplemented by the 200-odd/18,000+ bunk flophouses on the Bowery, the infamous skid row three blocks away from the park.

Today of the remaining 200,000 tenements scattered throughout the city, the highest concentration is in the neighborhood around Petrosino Park, between Houston and Delancey, east of Broadway and west of Sara Delano Roosevelt Park (Chrystie/Forsyth Street).

Despite the unsavory surroundings, the neighborhood also became known for its active and complex cultural life from Cooper Union, to the Henry Street Settlement, the Educational Alliance and the University Settlement, the daily Yiddish newspaper The Forward, and generations of anarchists, squatters, artists and assorted radical politics. After W.W.II, large numbers of Southern blacks migrated to the neighborhood along with Hispanic immigrants, whose pronunciation of the neighborhood's name renamed part of it (roughly east of First Avenue from 14th Street to Delancey) *Loisida*.

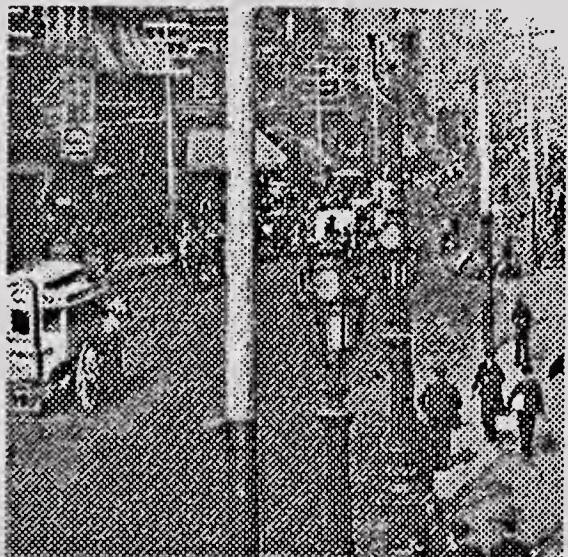
More specifically, Petrosino Park serves three actively if ill-defined

neighborhoods. There are few traces of one neighborhood, Little Africa, built around the first Abyssinian Baptist Church on Worth St. (also the site of the African Burial Ground) covered an area from Broome to Bleecker, where an established black community lived as early as 1644 on a land parcel leased by the Dutch East India company to serve as a buffer area against Indian attack.

Perhaps the most immediate presence is felt from Little Italy. North from Houston, south to Canal Street, East from Elizabeth and West to Lafayette, this part of Little Italy was historically settled by Italians from Genoa, Calabria, and Sicily, around the Church of the Transfiguration, at 25 Mott Street (now Chinese). Another Italian community, in the West Village centered on Carmine St. around Our Lady of Pompeii and St. Anthony of Padua on Sullivan St, was historically a neighborhood of Piedmontese, Tuscans, and Neapolitans. Today's Italian neighborhood has its residential core on Mott, Mulberry, Elizabeth Streets from Canal to Houston, along Cleveland Place, Kenmare and Delancey Streets, and is well known for its main strip of restaurants along Mulberry Street that each fall since 1926 is host to the Festival of San Gennaro.

Chinatown, which has been growing steadily and is now roughly bounded on the North by Kenmare/Delancey Streets, on the West by Broadway, and East by Allen Street. Chinatown's beginnings as an ethnic neighborhood date from the late 1850's, with a population of 100-200 Chinese living in around Pell/Doyers and lower Mott Street. The Chinese population grew slowly, particularly due to racist restrictions imposed by the US government, whose 1882 Chinese Exclusion Act severely limited immigration, and denied entry to Chinese women and children, effectively creating a bachelor enclave. With the completion of the railroads in the West, more Chinese men arrived in Chinatown and businesses began to open, first chiefly hand laundries that required little investment or knowledge of English, and soon after restaurants tourist souvenir shops. In

Broadway, between Prince and Houston Street (1880)



1943, following an alliance signed with the Chinese government in W.W.II, President Franklin Delano Roosevelt repealed the Exclusion Act, but set a new ceiling of 105 Chinese immigrants per year that was in place until 1968.

Whereas Chinatown and Little Italy occupy streets and houses similar in residential and retail appearance to their nineteenth century ancestry, the most radically transformed area lies to the west. SoHo, an anagram for South of Houston, extends from Houston Street to its southern edge of Canal Street, West to East from 6th Avenue 6th Avenue to Crosby Street.

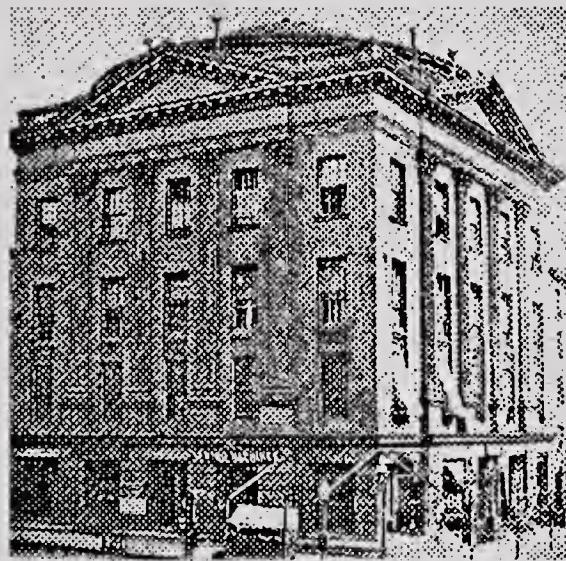
Until the end of the 18th century, what is now SoHo was covered by hilly farmland with an open canal along Canal Street (Hence the name that, like Spring Street nearby refers to a now subterranean body of a water). As the City expanded north, the canal was covered up and the hills leveled, the earth used as landfill. By 1825, SoHo had grown into one of the most densely populated areas in Manhattan, its main drag the fashionable shops along Broadway. Following this expansion large retail and wholesale firms from Saks to Haughwort (whose historic building now houses Staples on the ground floor) grew rapidly with the introduction of cast iron building facades that could be quickly and cheaply put up, leading to distinctive architectural style that is visible in neighborhood.

By the 1890's large retail stores and garment manufactured had moved uptown and west to 6th Ave, leaving their factories behind. By the 1950's, the once glamorous area had become dilapidated, known as "Hell's 100 Acres" (a name that is immortalized on the front of a fire engine at nearby Engine Company 20 on Lafayette Street). The neighborhood

experienced a complete economic turnaround due in large part to the efforts of artists who began moving to the area in the 1960's. Defying existing zoning laws, they occupied the former factory buildings and organized to rewrite the industrial/retail zoning category of the neighborhood into the 1971 "loft laws." In 1973, 26 blocks in SoHo were designated as the Historic Cast Iron district, with landmark status. By the early 1980's, the City's lackluster economy rebounding and the art market booming, SoHo became an international magnet. The ensuing economic bust and contraction of the contemporary art market saw ground-floor galleries replaced by retail—from high end to the more recent arrival of mid-range nationally based super stores. What were two decades ago deserted streets where artists could live and work cheaply, have become congested tourist thoroughfares with some of the highest real estate prices in the city.

As if the demographic complexity of the area did not put enough demands on the park, add to that New York City's progress unrelated to specific neighborhood development, which has had profound effects on Petrosino Park and its surroundings. When the Williamsburg Bridge opened in 1902, it turned Delancey Street into a major artery for travel from Brooklyn to Manhattan. When the Holland Tunnel was completed in 1927, the axis from bridge to tunnel created the contemporary congestion crisis we see today, with thousands of vehicles passing through the narrow thoroughfare of Kenmare Street, a practically medieval system of passage through such a narrow threshold. Further congestion is added by a massive traffic volume that passes north from the Brooklyn Bridge, the Brooklyn Battery Tunnel, Canal Street and the municipal buildings around City Hall.

*Old Fellow's Hall, corner of Centre and Grand Street
(1865)*



STUCK BETWEEN BUILDINGS (OR, A PARK IS A HARD PLACE TO BE IN NEW YORK).

The first time I saw Duarte Park I couldn't believe it. As I gazed at the particularly undistinguished triangle of hard pavement at the base of Thompson Street near Canal, I spied several forlorn trees, surrounded by hard municipal benches (non-municipal issue). I thought of all the times I have crossed to the other side of the street to avoid some of the unsavory plots surrounded by chain link fencing we call parks. As a child growing up near Central Park, popular mythology and fantastic news coverage warned us not to go near the park. Duarte Park, Father Demo Square, Charlton Plaza in lower Manhattan, Father Duffy Square in midtown, Verdi Square on the Upper West Side are among parks that come to mind when describing how far nature has receded from our daily

life in the City. If indeed, as the American satirical monologist Spalding Gray decreed, Manhattan is an island facing America, that is, a cultural world apart, its attention to public spaces and parks are laden with both specific New York and generic American biases towards land use and leisure time in a capitalist system that allows the design of its environment to supply the desires of the wealth and power structures that dominate.

Topographically, Manhattan, its name meaning "island of mountains," is a curious constructed land form. Topped today by a second mountain range of steel, quarried stone and glass, its canyons dotted with unoccupied spaces—rooftops, caves. It is a city that turns its back on natural resources as sources of beauty or pride, relegating its rivers, once an economic lifeblood to a distant point, cut off by highways and abandoned

rail yards. It is also a city whose insistent verticals overpower the horizontal spaces between them.

If Venice is thought of for its canals, Paris and Florence for its rivers, San Francisco for its hills, this City's image is made up of a collection of object/monuments. New York has had a fair share of objects added to its collection, chiefly in the form of corporate structures and outward symbols of financial prowess. The City's essential credo of work, wealth and status has expressed itself in these objects that have been encouraged to display themselves. The lasting effect has less to do with the specific endeavors of the entity within, and more to do with the ethos, so we have recently witnessed the transfer of the building object from Pan Am to Met Life, or from AT&T to Sony. Thinking of this City's defining objects, one might list Rockefeller Center, the Chrysler Building, World Trade Center, Bus stations, hot dog stands, streets of unregulated designs, and Central Park. The Park, far more than a horizontal area without buildings, is an intrinsic part of New York City. How we deal with our parks and public spaces is emblematic of the failure to integrate open space and nature into the urban landscape. It also reflects an uneasy duality of this City which on the one hand promises democracy, open interaction and dynamism and on the other is dependent on the concentrations of wealth and power that control the environment. All the objects in our collection are subjected to rising property values and pressures of development such that we can destroy our old Penn Station, build a mall on top of our maritime history, or allow public space to be cast in the shadows of private development. Open space is the most imperiled, all too often sacrificed for short term gains that ultimately result in real losses.

Besides being objects of the City collection, parks can be and often are much more than static entities. They are sites for social integration, sites where the inevitable factors of the urban environment intersect the unpredictable life forces of humans, the ephemera of their actions and the altogether different life force of plant matter. The urban landscape is the



baseline map of the City's culture, and not just gardens and wilderness, although these are parts of landscape. Society's relationship to its collective environment, where social and public values are communicated is expressed in this landscape.

Despite being called upon to perform this demanding task, parks in Manhattan have been subject to the vagaries of the economy, the subjects of political maneuvering, periods of transformation, attention and neglect. When Central Park, the jewel of the City parks system was built, it was during a period of both optimism and philanthropic plenty. As a pastoral contrast to the hard edges and congestion of the industrial metropolis, this altruistic creation was not necessarily the fulfillment of a democratic ideal in its late 19th century beginnings—these pleasure grounds were built with strict rules, dominated by formal entertainment and banning athletics. Keep in mind also, that the huge land tract of Central Park,

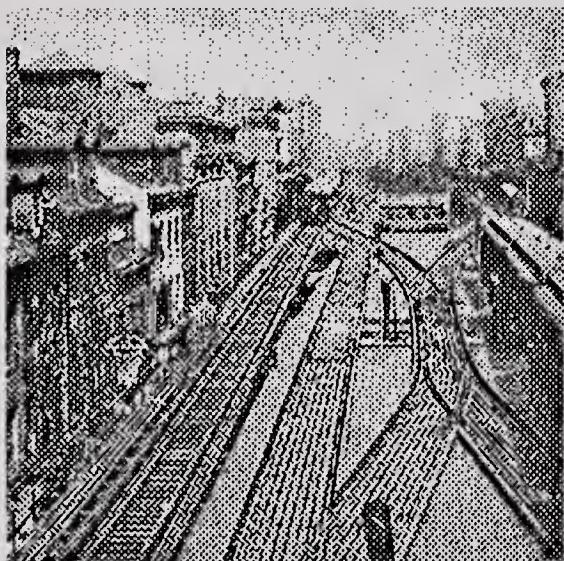
although desirable land today, was a swampy mass dotted with shanties, then at the extreme north of the mid-19th century city these grounds were hard to access for all but the wealthier classes, and the site was selected over a more valuable site on the East side .

Looking at our little shabby squares on traffic islands, I wonder what people were thinking when parks were left out of the plans—from the 1811 grid plan with no provisions for parks to sliver buildings in the 1980's eclipsing public space. New York is a rare city. Like London or Paris, it is a place that has evolved over centuries revealing its progress to those who come from all over to dwell within it, a place where those leaving are replaced by new inhabitants who patch up or improve what they can rather than moving away. For all its widespread magnetism, New York does not offer that much unless you can pay for it. The locked gates of the

lovely Gramercy Park, a private square accessible only to residents of surrounding high-price real estate are worlds apart from the clamor of Sara Delano Roosevelt Park on the median strip of heavily trafficked avenues on the Lower East Side. Our public parks have become voids in between the arrangement of our buildings. Something we cross through on our way to somewhere else.

With a defining inescapable street life, solitude, isolation, simplicity, conformity are not among New York's attributes and their counterparts can be exhausting as well as exhilarating. Contemporary housing and employment shortages compound the challenges which were exacerbated in the 1970's by widespread cutbacks of mental health facilities and the conversions of single-room occupancy (SRO) hotels that provided inexpensive housing into luxury condominiums, sending thousands onto the streets. While these stresses mount, a common response is to turn away from the public park and retreat to private clubs, gyms, corporate and hotel lobbies. Many parks have become the last resort of those who have no other options. Left to the financially resource-less and politically under-represented our parks are victims of neglect from the market system they play no role in. There are notable exceptions in City history. Community gardens have made sporadic appearances from the Depression when City land was made available to grow food on, and during World War II with the planting of Victory Gardens. In the 1970's vacant lots in the City from the Lower East Side to the Upper West Side to the Bronx were cleared and reclaimed as group or individual initiatives, leading to the formation in 1972 of the Green Guerrillas, and in 1978 of the City sponsored Operation Green Thumb offering \$1 a year leases to community groups, technical assistance and supplies. The vigilance and thoughtfulness of private non-profits such as The Municipal Art Society, The Central Park Conservancy, Project for Public Spaces, individuals who have led communities including Anthony Dapolito and Jane Jacobs, provide options beyond what is dealt us.

The elevated railroad on The Bowery. [1895]



In this hand, public spaces have been dealt the cast-offs—the places between buildings, the triangular wedges of raised pavement between avenues, frequently land too insubstantial to build on. New York City's public spaces are more the resultants of the vicissitudes of the real estate

market and political partnerships with developers than the workings of nature, planning, society or art. Public space and park development in this City, with its supposedly free access to all has developed its open spaces alongside the needs of the market economy, complete with ruling class preferences, and top down decisions.

In our history, developers have routinely received concessions. The post-W.W.II era offered developer-friendly building regulations in exchange for alleged contributions to the public space, neutralizing arts and culture initiatives by allowing them to be co-opted by capital. Incorporating a public plaza,

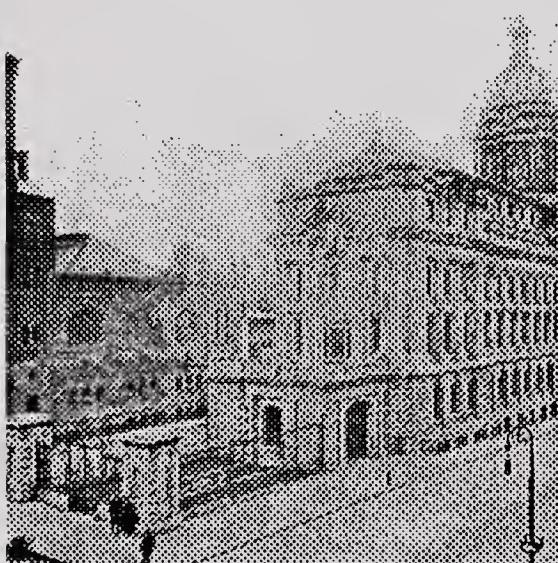
building owners could build bigger—each square foot of plaza gained 10 square feet of office space. Such advantage was taken of this ratio, that between 1961 and 1973, more plaza space was created in New York City than in all other cities combined, while the buildings that towered above them obliterated most of the sunlight they needed to allow plants to grow or to invite people to gather. The City fiscal collapse of the 1970's saw legislation even more favorable to developers, deciding rules on a case by case basis. Developers were able to hire the most expensive legal assistance who handily defeated the City's defenders and Community Boards. Plazas and atria built as meager concessions were poorly maintained if ever installed, in perpetual shadow, and rarely truly open to the public. Real losses in public space and the City were sacrificed for imaginary gains. Subsequent conciliatory efforts to beautify streets, or plant trees could not repair the damage done by a lack of truly regulatory zoning, land use

reform, and putting limits on the impact of private capital.

Physically marginal, the park's place within our historically Protestant work ethic has and continues to be hard to reconcile. As places where people seemingly sit, relax, think—parks acknowledge the need for play, rest, spontaneity, and as such, are seen as existing for marginal activities between productive pursuits—early morning jogs, weekend walks or lunch hours are tolerated, but are perhaps seen more as niceties than essentials. Plants and gardens are frequently seen as interludes the pursuits of hobbyists, retirees, the spaces of Sunday landscape painting. Other places for nature: as gimmick, sculpted into goofy forms for topiary, indoor geometric patterns. As scare tactics: the Eco-fascists or Earth Firsters overly preaching tirades. As marginal, powerless or alternative: The continually threatened work on vacant lots, or the “squatter” status of community groups. The expense of maintaining parks and plantings, like supporting the arts is deemed a luxury, or of serving only a small number, an expense that can be foregone when push comes to shove.

Not to say that parks have not ever pushed back—the question is more who is pushing who to do what. We need a new ideology for parks and public space, for a dynamic public. An ideology less dependent on sloppy seconds, and one that acknowledges their place as significant cultural objects along with the Public Library as well as the branch libraries, the Metropolitan Museum and Mott Street. Turn of the century guardians of cultural ideals created their parks as they created their museums—mechanisms to describe values and morals dominated by late-Victorian ideals and images left over from the landscape paintings of the 18th century that had informed the new field of landscape architecture. Subsequent reform efforts extended park land to City neighborhoods, but in a mechanistic manner that did not respond directly to the needs of its site. Monolithic Parks Commissioner Robert Moses developed parks as recreational outlets that conformed to the development and progress

Police Headquarters at Centre Street, between Broome and Grand [1911]



strategy, imposing functions on the public. In a cost-effectiveness-before-all program, materials were chosen for lowest maintenance costs, and imperviousness to vandalism, so that the democratic aspects of parks and nature were diminished even further by strict programming and hardscaping, effectively relegating natural elements of landscape work and individual choices to invisibility.

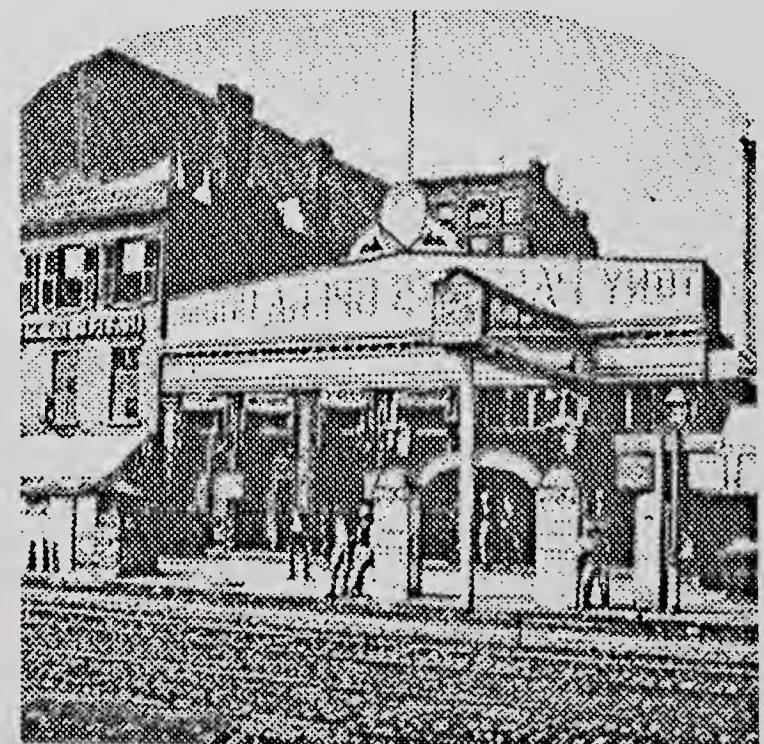
Thomas Hoving, Parks Commissioner under Mayor John Lindsay promoted what became known as “the open space movement” that did develop a lot of public parks by taking what was left over, occupying the opposites of architecture by occupying that which was not built up. The strengths of this policy lay in an economy of availability, operating with an urban resourcefulness that has come to be associated with environmentalism. Open space promised a fluidity in function by offering simply a space—there were no program limits defined by park structure. Open space design was the era of the adventure playground, where the park was open to the passers-by on the sidewalk and street acknowledging the excitement of the city. Park possibilities were endless—vacant lots, waterfronts, undersides of freeways and bridges. They still could be—why not put a park in a small open lot instead of granting a parking lot an operating permit? Think of parks as a roving possibility wherever you go. By that notion, there could be a mobile unit designated to occupy spaces with parks. Think of it when passing a demolition site.

When I look at a little corner surrounded by a high fence, complete with cracking asphalt and overflowing garbage, or try and sit in a downtown plaza whose ledges are lined with serrated teeth, I think something is wrong here. Parks and their elements should be visible—not forcibly as imposing land tracts, but as valued elements in the landscape.

Parks and their creators can provide democratic situations, a place for everyone, a place they can feel a part of, a place they can enhance with their presence or efforts—often the opposite of a building whose architect/designer who sees the entirety of their projects in their minds. Landscape architects and community designers should acknowledge users and other life forces as integral to their designs and as strong elements to work with. More than that, planning standards and commissions need to view parks as a mandate not an option. With that in mind, New York City can dust off some of the park objects in its collection whose sheen has worn off, and maybe make some new acquisitions.

—NICHOLAS TOBIER

Tony Pastor's Opera House, 201 Bowery, between Kenmare and Spring. [1865-1875]



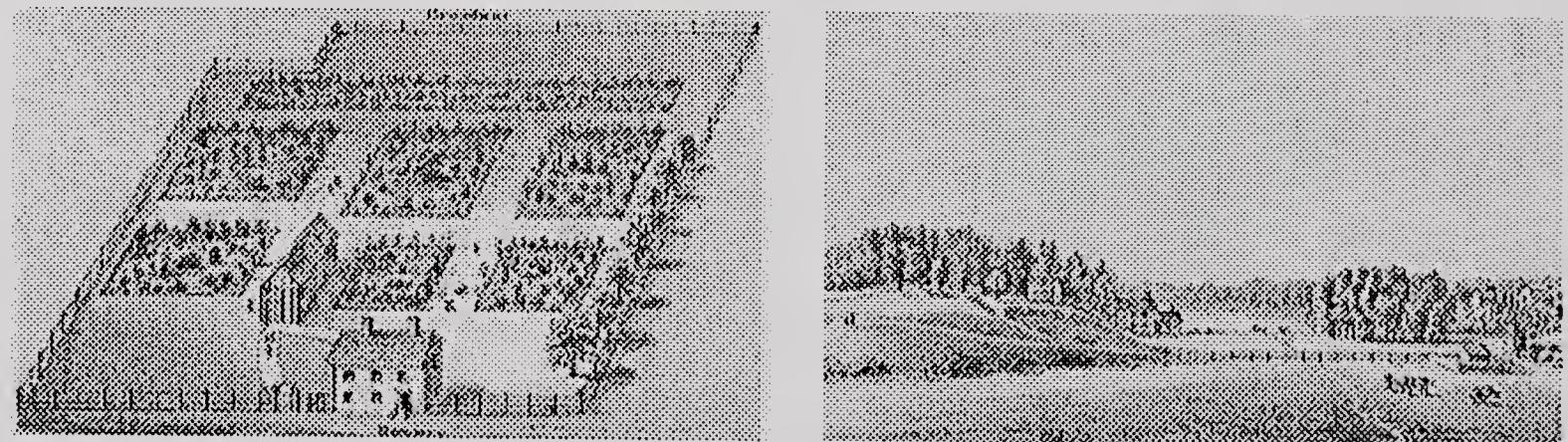
Growing

What grows in NYC today only remotely resembles what existed in NYC before European settlers. Plant species have disappeared, been brought accidentally or purposefully cultivated.

The challenges to plant growth and longevity in New York City include being pelted by an acidic rain, ozone pollution, sulfur dioxide and carbon monoxide pollution, as well as the stresses of heavy use and the persistent problem of vandalism.

Manhattan is situated within Climactic Zone 5 which defines minimum temperatures (depending on which scale you refer to, the USDA scale classifies Zone 5 as having minimum winter temperatures from -20 to -10 and the Arnold Arboretum scale categorizes the same zone as having minimum temperatures of -10 to -5). By this scale, any plant classified below or up to Zone 5 (Zones 1,2,3,4) has a good chance of surviving the winter.

These ratings, while they account for the freezes of the winter, do not make allowances for the extreme heat of the summers.



R—Lispenard Meadows, a view from Spring and Broadway. [1788]

L—Vauxhall Gardens, south of Houston Street, between Broadway and Bowery. [1803]



Aerial view of Lt. Petrosino Park, toward south and downtown Manhattan.

THE SMALL TRIANGULAR WEDGE WE ARE CONSIDERING DOES NOT FIGURE LARGE IN OFFICIAL HISTORY OF THE CITY. WE ARE WORKING ON A MORE DETAILED HISTORICAL DEPICTION OF THE PARK, WHICH WE HOPE TO EXHIBIT DURING THE SHOW OF COMPETITION ENTRIES.

WHAT WE DO KNOW IS THAT CITY MAPS FROM AS EARLY AS 1853 INDICATE A LARGER TRIANGLE THAN PREVIOUSLY STANDS, EXTENDING SOUTH TO BROOME STREET, BEFORE THE OPENING OF KENMARE STREET (IN 1911). AT THE BASE OF THIS TRIANGLE WAS A PRESBYTERIAN CHURCH, AND THE NORTHERN TIP WAS COVERED BY "SMALL WOODEN RESIDENTIAL HOUSES, SOME WITH STORES." AT THAT TIME, THE EASTERN BOUNDARY OF WHAT IS NOW THE PARK WAS CALLED MARION STREET, AND ELM STREET (NOW LAFAYETTE) WAS ON THE WEST. AN 1879 CITY MAP SHOWS THE SAME CONFIGURATION.

ACCORDING TO THE ANNUAL REPORT OF 1912 THE NEW YORK CITY PARKS DEPARTMENT, BOROUGH OF MANHATTAN REPORTS THAT A TOPOGRAPHICAL MAP WAS DRAWN OF THE TRIANGLE AT KENMARE STREET. THE FOLLOWING YEAR, 1913, THE DEPARTMENT'S LANDSCAPE ARCHITECTURAL DIVISION REPORTED, "KENMARE STREET PLAYGROUND—HERE, AT THE JUNCTION OF LAFAYETTE AND DELANCEY STREETS, IN A SPOT WHERE HITHERTO NO GREEN THING HAS BEEN FOUND, HAVE BEEN PLANTED TWELVE LARGE ORIENTAL PLANE TREES, ON THE LITTLE TRIANGLE WHICH IS NOW BEING IMPROVED AS A CHILDREN'S PLAYGROUND." THE 1914 REFERS TO A "PLANTING PLAN," DRAWN BY THE PARKS' LANDSCAPE ARCHITECT FOR THE TRIANGLE.

IN 1921, CITY MAPS SHOW A SMALL GREEN AREA AT THE NORTHERN EDGE OF THE PARK.

THE MANHATTAN BOROUGH PRESIDENT'S OFFICE WHICH HAD JURISDICTION OF THE LAND IN THE EARLY 20TH CENTURY, DESIGNATED THE PLOT FOR USE AS A COMFORT STATION IN 1922. VARIOUS ACCOUNTS FROM THE NEIGHBORHOOD DESCRIBE A MILK STATION (AKIN TO CENTRAL PARK'S DAIRY WHERE MILK WAS SERVED TO CHILDREN) AROUND THIS TIME.

A CITY CHARTER OF JULY 18, 1938, DEEDED ALL NAMED PLOTS ON PUBLIC LAND (OF WHICH THIS TRIANGLE WAS ONE) TO THE PARKS DEPARTMENT.

FROM THE EARLY 1980'S THROUGH 1992, THE LOWER MANHATTAN CULTURAL COUNCIL SPONSORED A SERIES OF ARTISTS' PROJECTS IN THE PARK, AND IN 1987, KENMARE PARK WAS OFFICIALLY RENAMED LT. PETROSINO SQUARE IN HONOR OF NEW YORK CITY POLICEMAN JOSEPH PETROSINO.

ELIGIBILITY

Open

JURY

Adrian Benepe
Christopher M. Crowley
Rosalyn Deutsche
M. Paul Friedberg
Mary Miss
Michael Sorkin
Billie Tsien
Coosje van Bruggen
James Wines
Krzysztof Wodiczko

PRIZES

First: \$5,000

Second: \$2,500

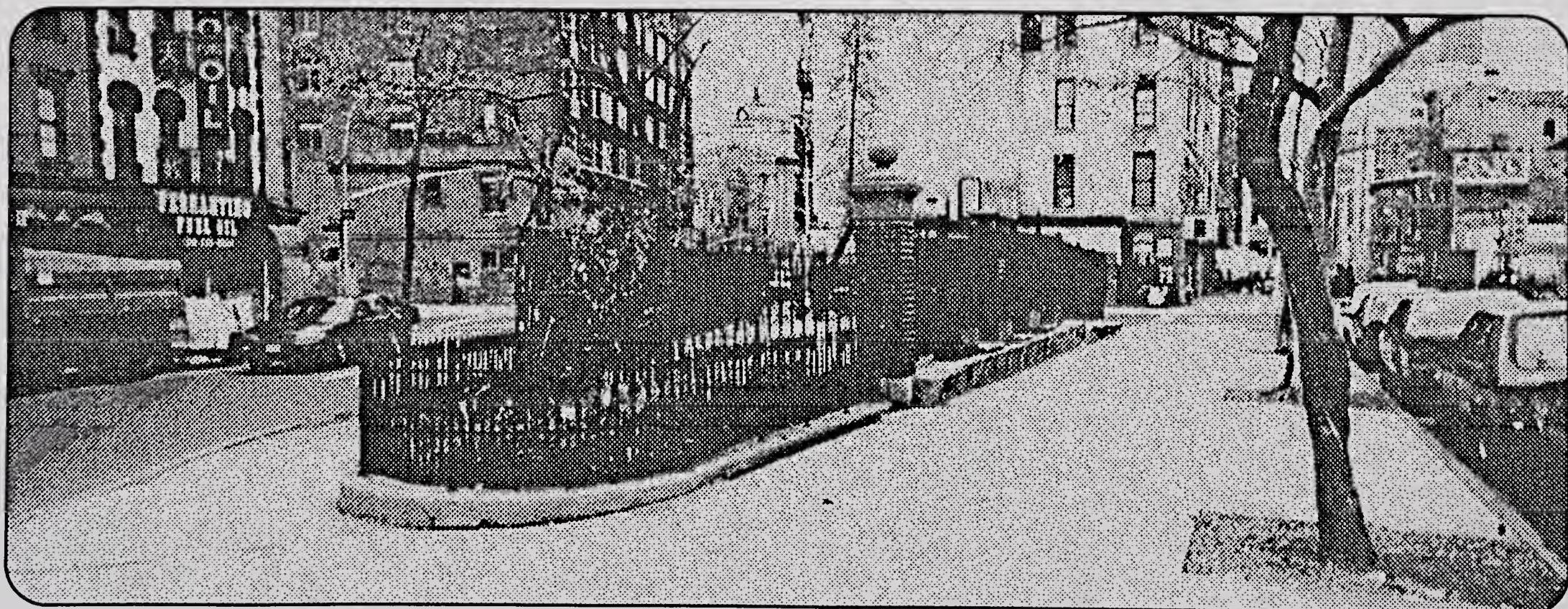
Third: \$1,000

Honorable Mention (2)

RESTRICTIONS

- Entrants need not be certified by or associated with any professional organization. (see "Realization" below)
- No associates, employees or direct family of the sponsor, jurors or professional advisers are eligible to compete.
- Applicants must complete a copy of the official registration form.
- One design entry per registration.

North end of Lt. Petrosino Park



Deadline for Design Submission

TUESDAY, SEPTEMBER 3, 1996 BY 5:00 PM.
THIS IS NOT A POSTMARK DEADLINE.
SUBMISSIONS MUST BE RECEIVED BY THIS DATE
AND TIME.

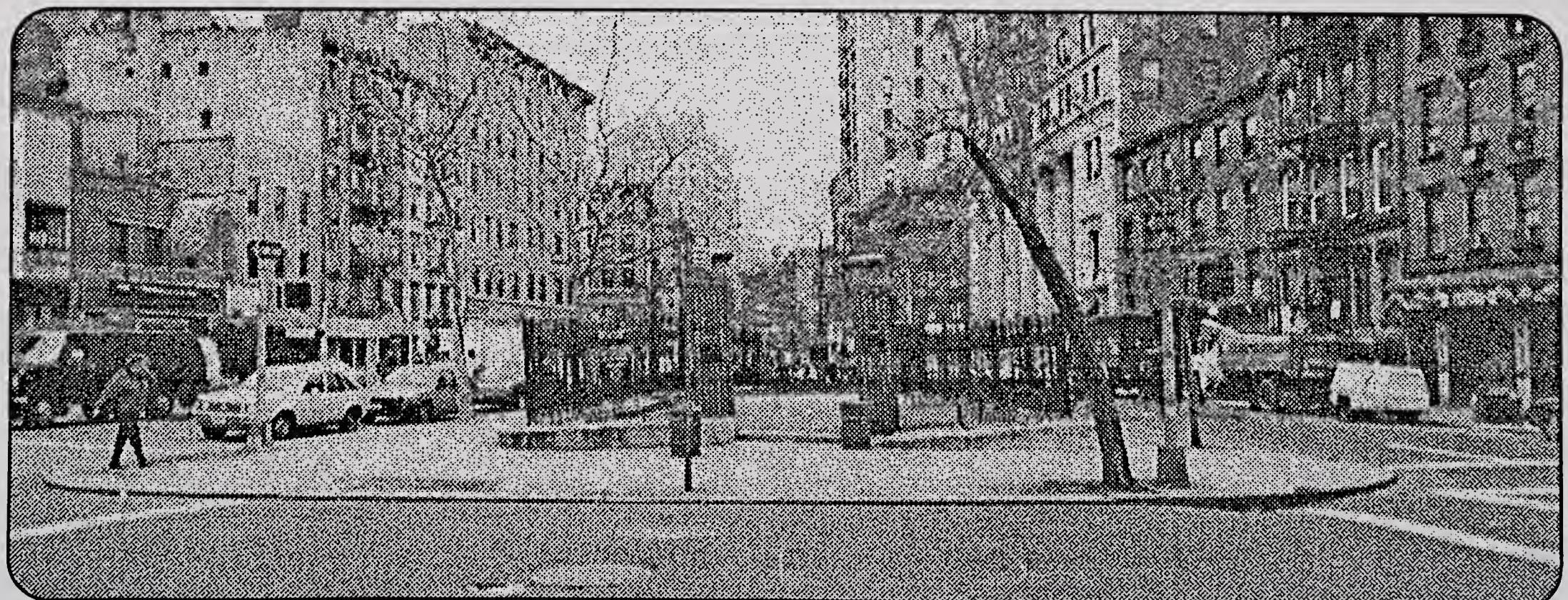
ALL ENTRIES MUST BE SENT TO:
Lower Manhattan Cultural Council
Lt. Petrosino Park Design Competition
5 World Trade Center, Suite 9235
New York, NY 10048

ANY ENTRY SENT TO A DIFFERENT ADDRESS WILL
BE DISQUALIFIED AND WITHDRAWN FROM
CONSIDERATION. THE SPONSORING ORGANIZATIONS
CANNOT BE HELD RESPONSIBLE FOR ENTRIES SENT
TO OTHER LOCATIONS.

Submission Identification

ALL SUBMITTED WORKS, INCLUDING PROJECT
STATEMENT AND PROGRAM SHOULD NOT CONTAIN
THE NAME OF ENTRANTS. THE ENTRANT SHOULD
FILL OUT THE OFFICIAL ENTRY FORM TO IDENTIFY
THE WORK (SEE THE BACK PAGE OF THIS BOOKLET).
THIS FORM SHOULD BE ENCLOSED IN AN ENVELOPE
ACCOMPANYING SUBMITTED WORKS.

South end of Lt. Petrosino Park



Exhibition

OCTOBER 3—NOVEMBER 16, 1996.
PRIZE WINNING DESIGNS, HONORABLE MENTIONS
AND ADDITIONAL SELECTED DESIGNS WILL BE
EXHIBITED AT STOREFRONT FOR ART AND
ARCHITECTURE, 97 KENMARE STREET, NEW YORK,
NY.

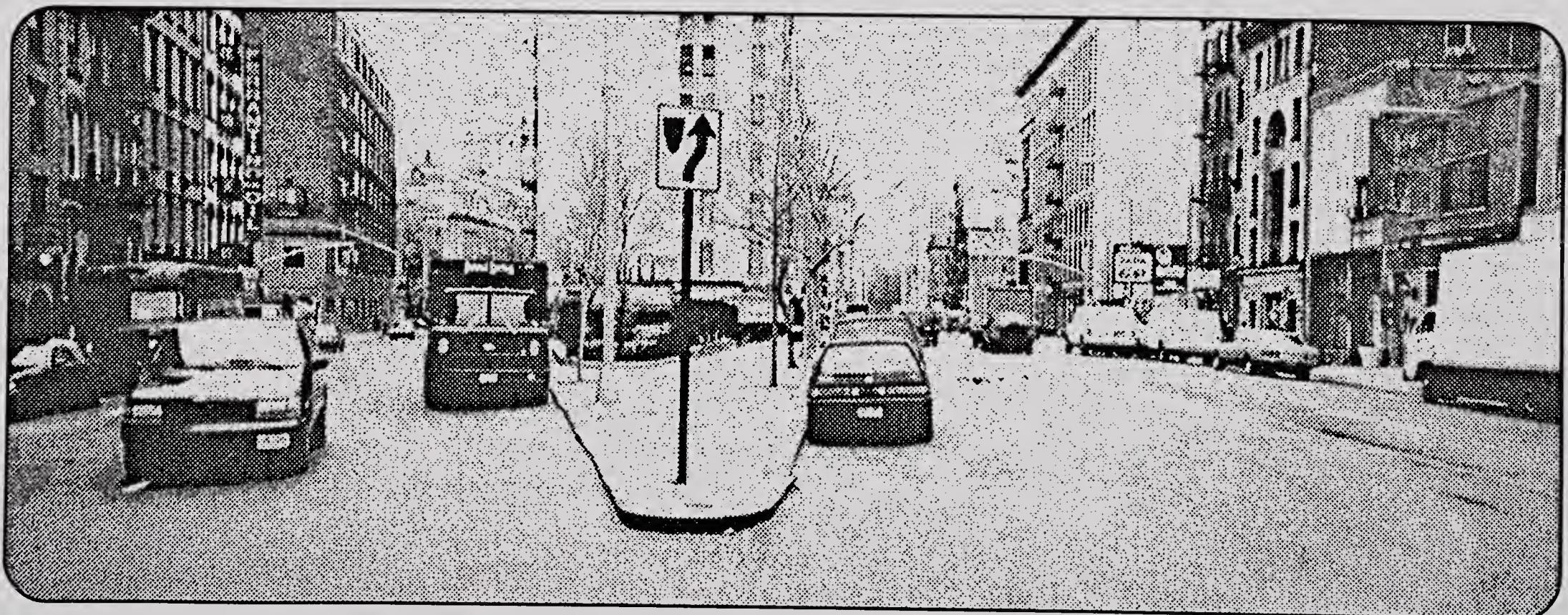
Notification of Results

THE RESULTS OF JURY DECISIONS WILL BE SENT TO
THE APPLICANTS ON SEPTEMBER 15, 1996. THE
LETTER WILL INCLUDE A COPY OF THE JUROR'S
REPORT EXPLAINING ITS REASONS FOR SELECTING
THE WINNING DESIGN, RANKING PRIZE WINNERS
AND HONORABLE MENTIONS. STOREFRONT AND
LMCC ARE BOUND BY THE DECISIONS OF THE
JURY.

Design Submission Requirements

- EACH REGISTRATION MAY SUBMIT ONE PRESENTATION BOARD OF 24" X 36" (60 CM X 80 CM), NO LARGER OR SMALLER.
- ONE MODEL (OPTIONAL) OF 13" X 20" X 10"H (35 CM X 50 CM X 25 CM HEIGHT), NO LARGER OR SMALLER.
- PROJECT STATEMENT AND PROGRAM (VARIOUS FUNCTIONS AND ACTIVITIES ENVISIONED). LESS THAN 200 WORDS, TYPED ON AN 8/12" X 11" OR A4 SHEET.
- NO SLIDES, NO VIDEO, NO OTHER MATERIALS
- ONE ENTRY PER REGISTRATION.
- PROJECTS THAT DO NOT MEET THESE REQUIREMENTS WILL NOT BE REVIEWED.

North end of Lt. Petrosino Park



Realization

THE REVIEW OF SUBMISSIONS TO THE DESIGN COMPETITION INCLUDES OFFICIALS OF CITY OF NEW YORK / PARKS & RECREATION, AND REPRESENTATIVES OF COMMUNITY BOARD #2. THE SELECTED DESIGNS ARE PRESENTED TO THE PARKS DEPARTMENT FOR CONSIDERATION, WITH THE UNDERSTANDING THAT THE CITY AND THE DEPARTMENT OF PARKS ARE BY NO MEANS BOUND TO THE DECISION OF THE JURY. THE PARKS DEPARTMENT HAS INDICATED AT SUCH TIME AS CAPITAL FUNDS ARE AVAILABLE TO REBUILD PETROSINO PARK, THE SELECTED PROPOSALS WILL BE CONSIDERED IN LIGHT OF BUILDING CODES, ADA (AMERICANS WITH DISABILITIES ACT), LOCAL SAFETY AND SECURITY CONCERNs, MAINTENANCE FEASIBILITY AND COSTS. IN CONNECTION WITH THIS COMPETITION, STOREFRONT FOR ART & ARCHITECTURE, THE LOWER MANHATTAN CULTURAL COUNCIL, THEIR BOARDS OF DIRECTORS AND STAFF, THE NYC DEPARTMENT OF PARKS AND

RECREATION, COMMUNITY BOARD #2 AND THE CITY OF NEW YORK DO NOT OFFER ANY COMPENSATION FOR THE DESIGNER BEYOND THE COMPETITION, EXHIBITION AND AWARDS. IN SUCH EVENT, SHOULD PARKS DECIDE TO CONTRACT FOR DESIGN SERVICES TO IMPLEMENT THE PLAN, CITY RULES REQUIRE THAT ANY SELECTED DESIGN TEAM BE LED BY A LICENSED PROFESSIONAL.

Estimated Construction Budget

BASED ON PARK CONSTRUCTIONS OF A SIMILAR SIZE, PARTICIPANTS SHOULD CONSIDER A CONSTRUCTION BUDGET OF \$200,000 TO \$700,000 AS A TARGET FIGURE WHEN DESIGNING THEIR PROPOSAL.

North end of Lt. Petrosino Park, from the corner of Spring and Lafayette.



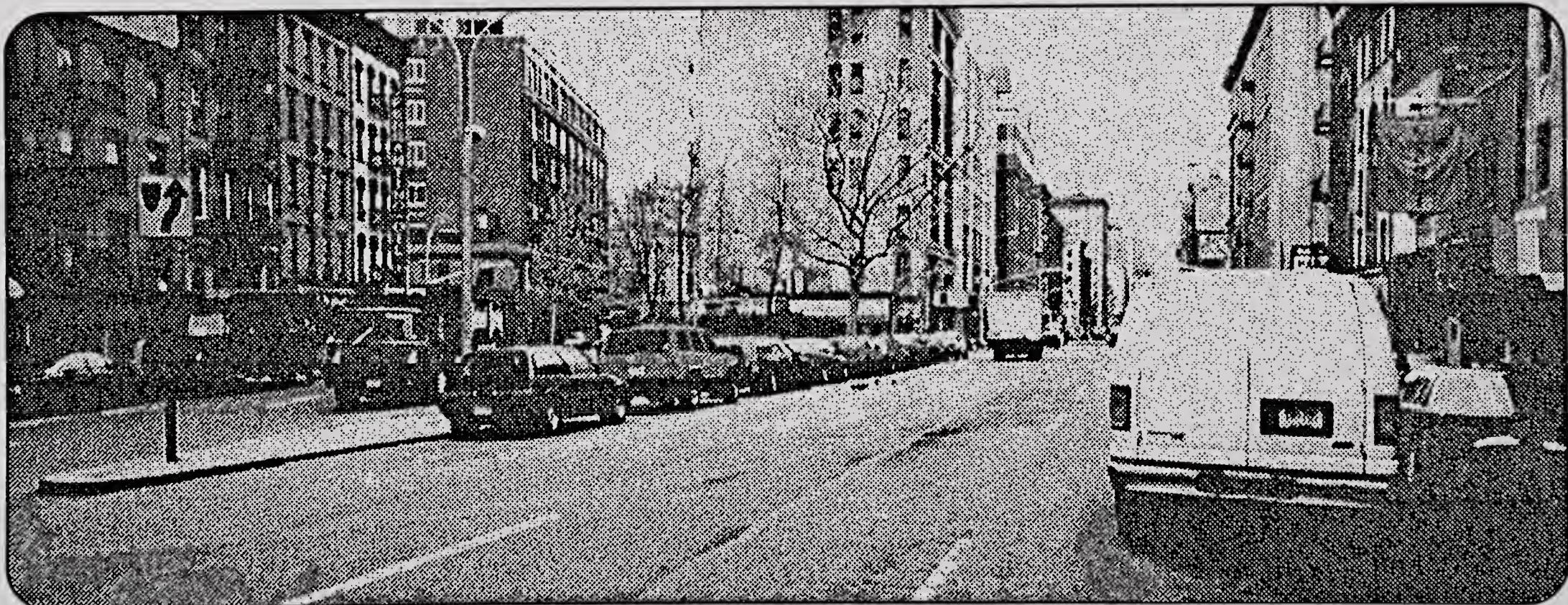
Questions

SPECIFIC QUESTIONS REGARDING THE COMPETITION CAN BE ANSWERED THROUGH THE COMPETITION BY MAIL ONLY (SEND TO : PETROSINO COMPETITION, 341 LAFAYETTE STREET/ #757, NEW YORK, NY 10012). QUESTIONS MUST BE ADDRESSED SOLELY TO THE COMPETITION AND NOT TO JURORS AND SPONSORS. ALL INQUIRIES WILL BE KEPT CONFIDENTIAL AND WILL HAVE NO AFFECT ON THE OUTCOME OF THE COMPETITION. WRITTEN QUESTIONS ACCOMPANIED BY A SELF-ADDRESSED, STAMPED ENVELOPE FROM THOSE WHO HAVE REGISTERED, DURING THE DESIGN PHASE WILL BE ANSWERED ON A BI-WEEKLY CYCLE UP UNTIL AUGUST 15. ALL QUESTIONS SHOULD BE BRIEF AND TYPED ON A SINGLE 8 1/2" X 11" OR A4, AND ARE LIMITED TO ONE INQUIRY PER REQUEST.

Rights

ALL SUBMITTED WORKS WILL BECOME THE PROPERTY OF THE SPONSORING ORGANIZATION. THE SPONSORING ORGANIZATION WILL ASSUME THE RIGHTS FOR THE REPRODUCTION AND EXHIBITION OF THE SUBMITTED WORKS, AND OTHER RIGHTS FOR PUBLICATION, PRESS AND OTHER ACTIVITIES THAT REPRESENT THIS DESIGN COMPETITION. PHOTO-REPRODUCTION OF WORK IS RECOMMENDED PRIOR TO YOUR SUBMISSION, FOR YOUR OWN RECORDS AND USE.

North end of Lt. Petrosino Park, from the corner of Spring and Lafayette.



Quotes

WE "MODERNS" BELIEVE, EVEN IN A POSTMODERN AGE, THAT WE HAVE THE POWER TO CONTROL THE EARTH DESPITE OUR DEEP AMBIVALENCE ABOUT WHETHER WE KNOW HOW TO EXERCISE THAT POWER WISELY. ON THE OTHER HAND, OUR NOSTALGIA FOR THE MORE "NATURAL" WORLD OF AN EARLIER TIME WHEN WE WERE NOT SO POWERFUL, WHEN THE HUMAN LANDSCAPE DID NOT SEEM SO OMNIPRESENT, ENCOURAGES US TO SEEK REFUGE IN PASTORAL OR WILDERNESS LANDSCAPES THAT SEEM AS YET UNSCARRED BY HUMAN ACTION. CONVINCED OF OUR HUMAN OMNIPOTENCE, WE CAN IMAGINE NATURE RETREATING TO SMALL ISLANDS—"PRESERVES"—IN THE MIDST OF A LANDSCAPE WHICH OTHERWISE BELONGS TO US. AND THEREIN LIES OUR DILEMMA: HOWEVER WE MAY FEEL ABOUT THE URBAN WORLD WHICH IS THE MOST VISIBLE SYMBOL OF OUR HUMAN POWER—WHETHER WE CELEBRATE THE CITY OR REVILE IT—WE UNCONSCIOUSLY AFFIRM

OUR BELIEF THAT WE OURSELVES ARE UNNATURAL. NATURE IS THE PLACE WHERE WE ARE NOT."

-William Cronon
Nature's Metropolis
WW Norton & Co., 1991

CONVENTIONALLY, NEIGHBORHOOD PARKS OR PARKLIKE OPEN SPACES ARE CONSIDERED BOONS CONFERRED ON THE DEPRIVED POPULATIONS OF CITIES. LET US TURN THIS THOUGHT AROUND, AND CONSIDER CITY PARKS DEPRIVED PLACES THAT NEED THE BOON OF LIFE AND APPRECIATION CONFERRED ON THEM. THIS IS MORE NEARLY IN ACCORD WITH REALITY, FOR PEOPLE DO CONFER USE ON PARKS AND MAKE THEM SUCCESSES—OR ELSE WITHHOLD USE AND DOOM PARKS TO REJECTION AND FAILURE.

-Jane Jacobs
The Death and Life of Great American Cities

The re-modeling of the earth and its cities is still only at a germinal stage: only in isolated works of technics, like a power dam or a great highway, does one begin to feel the thrust and sweep of this new creative imagination: but plainly, the day of sleepy oblivion to this source of life and culture is drawing to an end. Here lies a new field..."

-Lewis Mumford

Communal and social values are now more important. What office workers do in their lunch hour is more important than pushing the limits of my self expression.

Scott Burton,
from Douglas Hollis, "Sculpture Goes Public," New York Times Magazine,
4/27/86



North end of Lt. Retiring Park, from the corner of 5th and Lafayette

"THE DEFINITION OF URBAN MEANING WILL BE A PROCESS OF CONFLICT, DOMINATION DIRECTLY LINKED TO THE DYNAMICS OF SOCIAL STRUGGLE AND NOT TO THE REPRODUCTIVE SPATIAL EXPRESSION OF A UNIFIED CULTURE.
FURTHERMORE, CITIES AND SPACE BEING FUNDAMENTAL TO THE ORGANIZATION OF A SOCIAL LIFE, THE CONFLICT OVER THE ASSIGNMENT OF CERTAIN GOALS TO CERTAIN SPATIAL FORMS WILL BE ONE OF THE FUNDAMENTAL MECHANISMS OF DOMINATION AND COUNTER-DOMINATION IN THE SOCIAL STRUCTURE."

-Manuel Castells
The City and the Grassroots: A Cross-Cultural Theory of Urban Social Movements U. of California Press, 1983

SO, THOUGH OUR MEANS WERE MODEST, WE CONTRIVED TO LIVE IN AN ENVIRONMENT WHERE SPACE, SUNLIGHT, ORDER, COLOR—THESE

ESSENTIAL INGREDIENTS FOR EITHER LIFE OR ART—WERE CONSTANTLY PRESENT, SILENTLY MOLDING ALL OF US.

-Lewis Mumford,
Green Memories

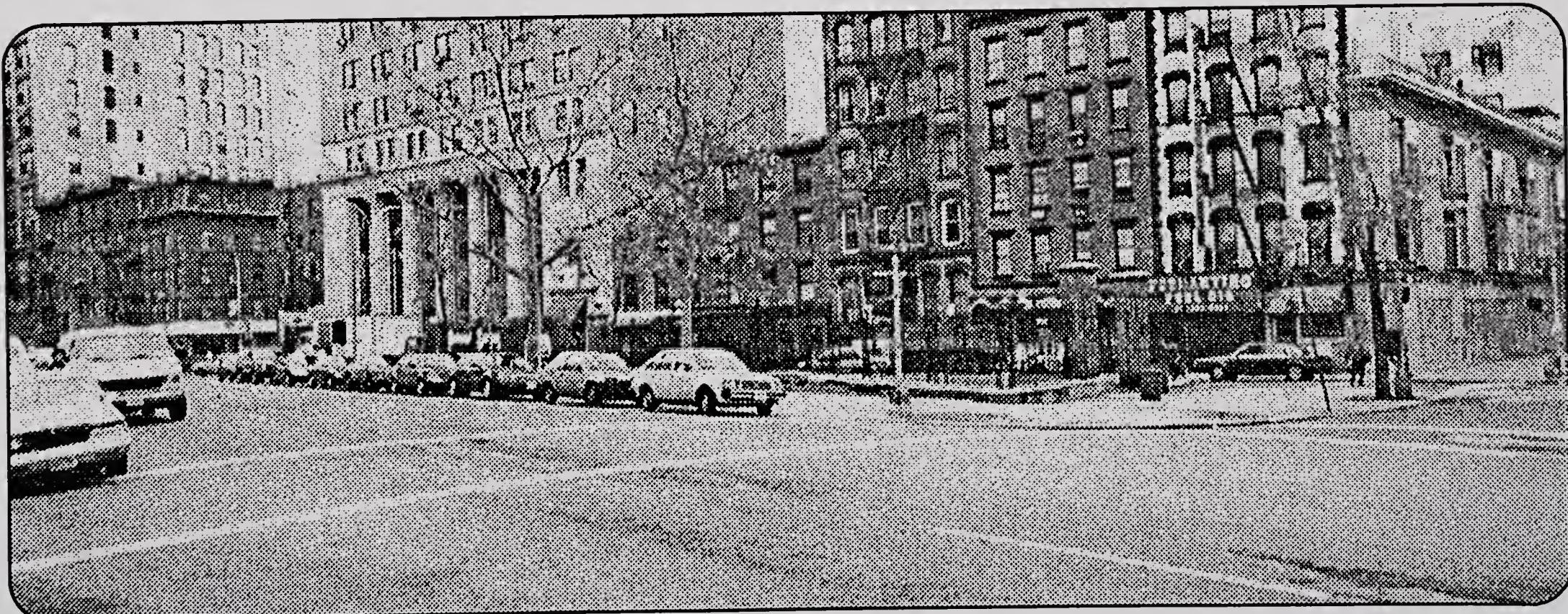
WE ARE ONLY AT THE BEGINNING OF URBAN CIVILIZATION; IT IS UP TO US TO BRING IT ABOUT OURSELVES USING PRE-EXISTING CONDITIONS AS OUR POINT OF DEPARTURE.

-Guy deBord
Unitary Urbanism manifesto

"AS FOR SMALL PARKS, HIS [ROBERT MOSES] EXPERIENCE TAUGHT HIM THAT THEY WERE TOO EXPENSIVE TO BE CONSIDERED. THREE ACRES, HE SAID, WAS THE SMALLEST AREA THAT COULD BE CONTROLLED AND MANAGED AS A PARK."

Robert Caro, "The Power Broker:
Robert Moses and the Fall of New York."

South end of Lt. Petrosino Park, from the corner of Kenmare and Lafayette.



Desires

(Comments on the proposed park renovation from neighbors)

"I WOULD LOVE TO SEE MORE TREES, PLANTS, GRASS AND A GATE TO THE PARK."

"A WALL OF WATERFALL ON THE SOUTHEAST CORNER OF THE PARK"

"SOME WATER...LIKE A FOUNTAIN...AND A TREE PLANTED 75 YEARS AGO."

"LOTS OF TREES AND GREEN THINGS."

"NOISE ABSORBING THINGS."

"A BIG CHRISTMAS TREE."

"IT NEEDS BETTER SUPERVISION AND SECURITY, OTHERWISE IT'S JUST FULL OF PEOPLE SLEEPING."

"I LIKE THE FENCE—IT'S ORNATE, CAST IRON. MAYBE IT COULD BE STANDING UP STRAIGHTER."

"NEEDS MORE ENTRANCES"
"A BIG CHRISTMAS TREE."

"SUBSTANTIAL GREENERY—EVERGREENS, CASCADING IVY—SOMETHING THAT LOOKS GOOD THROUGH FOUR-SEASONS."

"SOME KIND OF PERFORMANCE SPACE FOR EVENTS THAT MIGHT BE COORDINATED WITH THE CHILDREN'S MUSEUM AROUND THE CORNER (SPRING BETWEEN CROSBY AND LAFAYETTE)."

"THERE'S NO REASON TO GO THERE RIGHT NOW—NO BENCHES, NO SHADE, NOTHING TO LOOK AT."

"IT NEEDS SOME ACTIVITY—PLANNED OR UNPLANNED."

"SCHEDULED EVENTS."

"RIGHT NOW NOTHING DRAWS YOU TO IT—MAKE IT MORE INVITING, MORE ENTICING."

"SINCE THERE ARE SO MANY ARTISTS IN THE NEIGHBORHOOD AN AREA OF THE PARK COULD BE USED AS AN OPPORTUNITY FOR YOUNG ARTISTS ON A ROTATING BASIS SELECTED BY THE COMMUNITY BOARD."

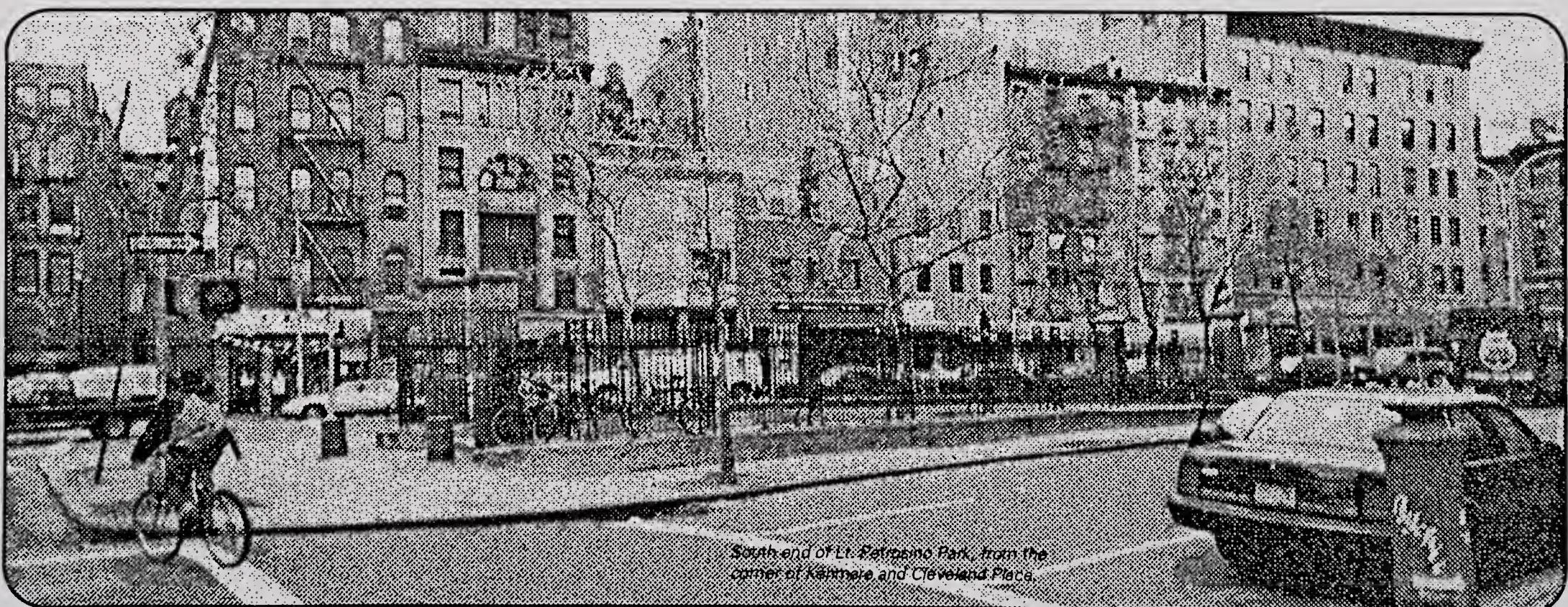
A FARMERS' MARKET.

NO MONUMENTAL SCULPTURE.

"REGULARLY MAINTAINED SEASONAL PLANTS AND FLOWERS."

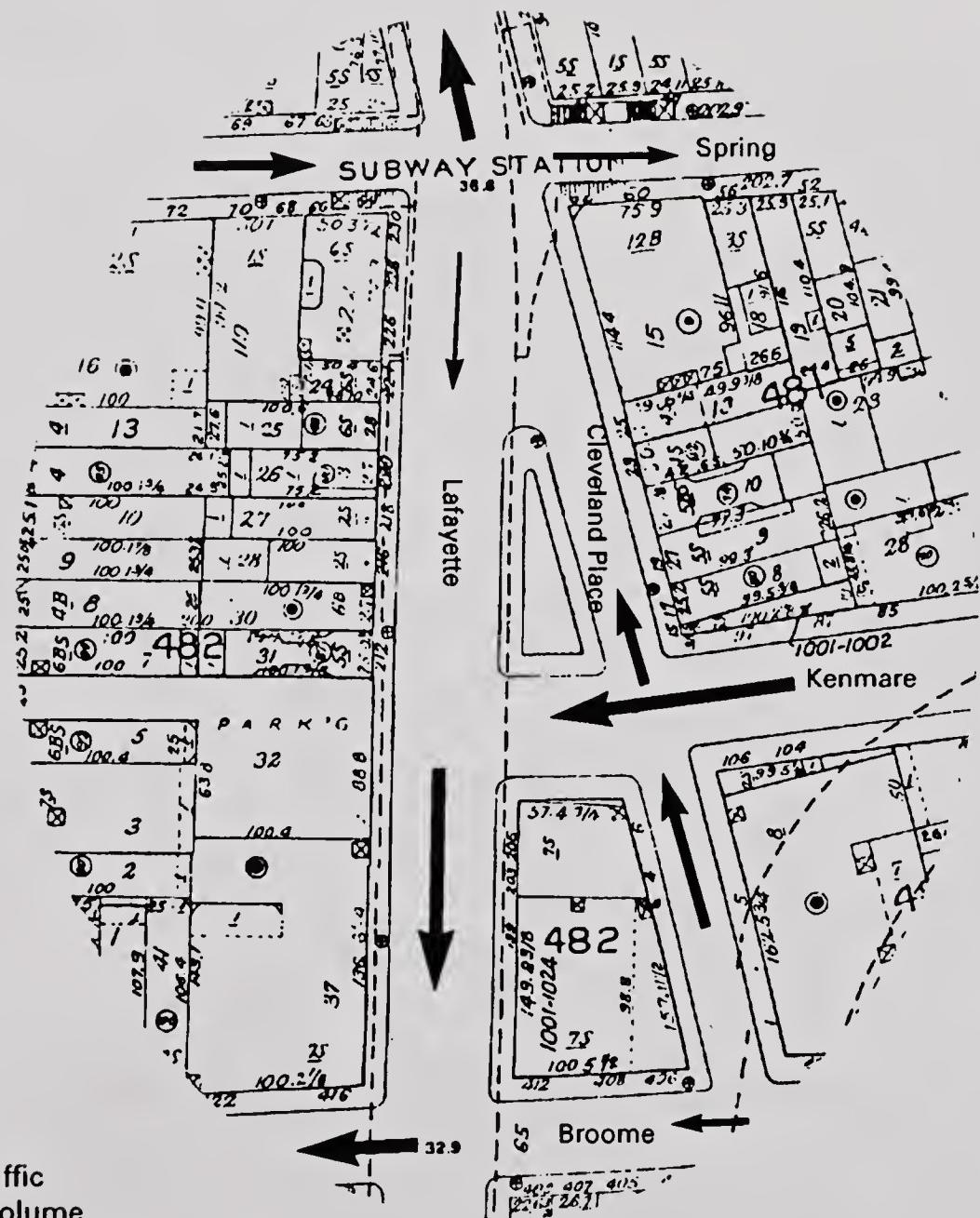
A BENCH.

ATTRACTIVE SEATING.



South end of Lytle Recreation Park, from the corner of Kinnane and Cleveland Place.

Estimated Traffic Pattern and Volume



Park Extension

THE EXISTING BOUNDARIES OF THE PARK ARE DEFINED BY AN EASTERN BORDER OF 2 LANES OF EXTREMELY HEAVY TRAFFIC MOVING NORTH FROM LOWER MANHATTAN'S CIVIC CENTER (CITY HALL, BROOKLYN AND MANHATTAN BRIDGE) ALONG CENTER STREET. THIS TRAFFIC IS JOINED BY VEHICLES COMING WEST ALONG DELANCY/KENMARE STREETS, TURNING RIGHT ONTO CLEVELAND PLACE, ADDING TO THE UPTOWN BOUND TRAFFIC. THE MOST SIGNIFICANT VOLUME OF TRAFFIC IS ALONG KENMARE STREET, EXTENDING ALONG THE SOUTH END OF THE PARK, AND TURNING LEFT ONTO LAFAYETTE. SOME OF THIS TRAFFIC WILL HEAD STRAIGHT TO DOWNTOWN AND CANAL STREET, BUT MOST OF IT TURNS RIGHT AT BROOME STREET, EVENTUALLY HEADING TOWARDS THE WESTSIDE OF MANHATTAN OR INTO THE HOLLAND TUNNEL TO NEW JERSEY. IT SHOULD BE NOTED THAT THIS NARROW ROUTE, KENMARE TO BROOME STREETS (2 LANES AND TWO WAY), REMARKABLY SERVES AS A MAJOR THROUGHWAY BETWEEN LONG ISLAND AND NEW JERSEY, VIA MANHATTAN, CONNECTING THE WILLIAMSBURG BRIDGE CROSSING THE EAST RIVER AND THE HOLLAND TUNNEL THAT CROSSES UNDER THE HUDSON RIVER. TRAFFIC AROUND LT. PETROSINO PARK IS EXTREMELY HEAVY, AND IS REGARDED AS A DANGEROUS ZONE FOR PEDESTRIAN CROSSING.

THE WEST EDGE OF THE PARK, BY CONTRAST, HAS FIVE LANES OF SOUTHBOUND TRAFFIC ACCESSIBLE ONLY BY A RIGHT TURN FROM SPRING STREET. THE VOLUME IS FAR LIGHTER ON THIS SIDE, AND WE HAVE PROPOSED AN EXTENSION OF THE PARK AREA 10 FEET WEST, AN AREA NOW RESERVED FOR OFFICIAL VEHICLES (POLICE AND FIRE) PARKING. OUR INITIAL APPROACH TO THE BOROUGH OF MANHATTAN DEPARTMENT OF TRANSPORTATION TO EXTEND WEST BY TWO LANES (22 FEET) WAS TURNED DOWN. WE WILL CONTINUE TO NEGOTIATE, AND STRONGLY BELIEVE THAT EXTENDING THE CURRENT BOUNDARIES OF THE PARK WOULD BE BENEFICIAL, AND COULD BE DONE WITHOUT CAUSING SIGNIFICANT CHANGES IN SOUTH BOUND TRAFFIC TURNING RIGHT AT SPRING AND LAFAYETTE.

DRAWINGS OF PARK SHOW EXISTING DIMENSIONS AND THE PROPOSED EXTENSION FOR YOUR CONSIDERATION. YOU MAY CHOOSE TO WORK WITHIN CURRENT DIMENSIONS OF THE PARK, OR PROPOSE EXTENDED DIMENSIONS. AN EIGHT-FOOT WIDE LANE FOR FIRE DEPARTMENT ACCESS SOUTH ON LAFAYETTE STREET MUST BE MAINTAINED AT ALL TIMES.

SelectedCommunity Facilities

(From 1996 Community District Needs Report)
 Manhattan Community Board District 2
 [14th Street to Canal Street, from the Hudson River to Bowery]

Name	Address	Acreage
<u>Parks and Playgrounds</u>		
Corp. John A. Seravalli Plgd.	Hudson/Gansevoort & Horatio Sts.	.14
Downing St. Playground	6 Ave/ Downing & Carmine Sts.	.22
Jane J Walker Park (playground)	Hudson/Leroy/Clarkson Sts./7th Ave	1.67
De Salvio Playground	Minetta Lane/W. 3rd St./6th Ave.	.21
New Abingdon Playground	Spring & Mulberry Sts.	.40
Thompson St. Palyground	Hudson, Bleecker & W. 11th Sts.	.45
Washington Square Park	Thompson/ Spring/Prince Sts.	.64
	5 Av., Waverly Place, W. 4 & MacDougal Sts.	8.63
<u>Pools, Gymnasia & Recreation Areas</u>		
(recreation area)	Thompson & Canal Sts., 6th Ave.	.13
(recreation area)	W. Houston & MacDougal Sts., 6th Ave.	.61
(recreation area)	6th Ave., W. 3rd & W. 4th Sts.	.42
<u>Triangles, Malls, Strips and Sitting Areas</u>		
Abingdon Square	Hudson St., 8th Ave., W. 12th St.	.22
Christopher Park	Christopher, Grove, W. 4th Sts.	.15
Duarte Square Public Place	6th Ave., Canal & Grand Sts.	.56
Father Demo Square	6 Ave., Bleecker & Carmine Sts.	.07
Father Fagan Square (grass strip)	E/side 6 Ave., Prince, Spring Sts.	.05
Jackson Square	SE Corner Minetta Lane & 6th Ave	.06
Kenmare Square	8th/Greenwich Aves, Horatio St.	.23
McCarthy Square	Kenmare, Lafayette Sts., Cleveland Pl.	.03
(park strips)	7th Ave., Charles St. & Waverly Place	.04
(sitting area)	Bleecker & Mercer Sts., West Broadway	.32
(sitting area)	NE corner 6th Ave & Minetta Lane	.08
(sitting area)	S/SW W. Houston St., 6th Ave.	.08
	6th Ave., King & Charlton Sts.	.04
<u>Other</u>		
Greenwich Village Community Association	W. 9th St, Ave. of the Americas	.36
Gymansium & Public Bath	Carmine & Leroy Sts./ 7th Ave.	.21
Public Theatre	Lafayette St., e. 4th St., Astor Pl.	.91
Sheridan Square Garden	Washington Pl., Grove, W. 4, Barrow Sts.	.07

REFERENCES

This stage of the competition reviews designs and ideas. We are not expecting working construction documents and these basic specifications are provided for reference, with the understanding that should construction of a design be approved, compliance with the Americans With Disabilities Act (ADA) is essential.

There are no specifications explicitly for parks. However, building guidelines for entry widths, wheelchair turning radius, height of handrails, knee-to-toe clearance under drinking fountains, paving surfaces, grade of ramp/slope are applicable. Specifications are compendious. They are all in the public domain and can be found at public libraries in the ADA Handbook published by the Department of Justice. Specific questions can be answered by calling the Access Board at 1-800-USA-ABLE.

The following are descriptive sections from the ADA handbook:

111-5.0000

Regulatory references: 28 CFR 36.401: 36.406: Appendix A.

III-5.1000 General

All newly constructed places of public accommodation including: places of public display or collection, e.g., museums, libraries, places of recreation e.g., parks, zoos, amusement parks, places of exercise or recreation, e.g. gymnasiums, health spas, bowling alleys, golf courses social service center establishments places of education, places of public gathering and commercial facilities must be readily accessible to and usable by individuals with disabilities (this means that facilities must be built in strict compliance with the Americans with Disabilities Guidelines/ ADAAG) to the extent that it is not structurally impracticable.

III-4.4000 Removal of Barriers

III-4.4100 General Public accommodations must remove architectural barriers and communication barriers that are structural in nature in existing facilities. An architectural barrier is defined as physical elements of a facility that impede access by people with disabilities. These barriers include more than obvious impediments such as steps and curbs that prevent access by people who use wheelchairs.

In many facilities, telephones, drinking fountains, mirrors, and paper towel dispensers are mounted at a height that makes them inaccessible to people using wheelchairs. Conventional doorknobs and operating controls may impede access by people who have limited manual dexterity. Uneven floor and paving surfaces are often a barrier a barrier to access by people who use wheelchairs and people who use other mobility aids, such as crutches/. Impediments caused by the location of temporary or moveable structures, such as furniture, equipment and display racks , are also considered architectural barriers.

examples of readily achievable modifications include:
installing ramps
making curb cuts in sidewalks and entrances
rearranging tables, chairs and other furniture
widening entryways and gates
eliminating a turnstile or providing an alternative accessible path.

III-9.000 Certification

Regulatory references: 28 CFR 36.601-36.608

III09.1000 General. The ADA authorizes the Attorney General to certify that State laws, local building codes, or similar ordinances meet or exceed the title III accessibility requirements.



III-9.2000 Relationship to State and local enforcement efforts. There are tens of thousands of code jurisdictions in the United States that enforce some combination of State and local building codes. Some, but not all, of these include accessibility requirements. Although many are based on a model code, there are major variations among the state codes, and among local codes within some States. Design and construction to these codes will not constitute compliance with the ADA, unless the codes impose restrictions equal to or greater than those of the ADA.

The enforcement of these codes is the responsibility of State or local officials. They usually review building plans and inspect projects at specific intervals during construction to ensure that the construction complies with State and local laws. State and local officials do not have the authority to enforce ADA on behalf of the Federal government.

City building codes will be another set of rules to consider in the final stages of park construction. As noted in the competition poster, the estimated budget for construction of parks and playgrounds of similar size in this neighborhood range from \$200,000 to \$700,000.

In terms of depth beneath the surface of the park is concerned for planting or penetrating the ground plane, no subway or power lines run directly beneath the area, but alongside it. The Lexington Avenue IRT (#6 local) is the closest subway line with a station on Spring Street and Lafayette, with the track running up Cleveland Place/Lafayette Street.

There are standard Parks Department recommendations for material use, paving surfaces and furniture. We have included some in this packet for reference.

As for tree planting, maintenance and vegetation, please refer to the City Administrative code items below. As a general rule, the Parks Department is not in favor of removing trees, unless diseased.

Also of use for Disability Access and Building standards are guidelines set forth by the New York City Building Code, (Title 27 of the Administrative Code and the reference standards of the same), regulations of the uses of Streets and Sidewalks (Title 19) and descriptions of authority and jurisdiction of the Parks Department (Title 18).

Department of Parks and Recreation from New York City Administrative Code

18-103 Trees and vegetation; definitions.

Whenever the word "street" or the plural thereof occurs in sections 18-104, 18-105 and 18-106 of this title, it shall be deemed to include all that is included by the terms street, avenue, road, alley, lane, highway, boulevard, concourse, public square, and public place, or the plurals

T—Smylonylon Boutique at Lafayette (facing the park)

B—Spring and Lafayette subway station



thereof respectively; the word "tree" or the plural thereof shall be deemed to include plants collectively of whatever name or nature not included under the term "tree."

18-104 Trees and vegetation, jurisdiction:

The planting, care and cultivation of all trees and other forms of vegetation in streets shall be under the exclusive jurisdiction of the commissioner, except as otherwise provided in section 18-105 of this title. The commissioner is authorized to use such portions of the parks, for the cultivation of tree plants, as he or she may set apart for that purpose, without detriment to the parks in which such nurseries are established, to enable him or her at all times to have tree plants adapted for growth under the varying conditions of soil and surroundings in streets.

18-105 Trees under private or public ownership; care and cultivation.

All trees in streets, which on investigation are found to be without ownership, shall be under the exclusive care and cultivation of the commissioner, and such commissioner shall employ the most improved methods for the protection and cultivation of the trees selected for preservation, and removed those condemned as unfit for cultivation.

(Streets and Sidewalks, City Administrative Code)

19-110 Ramps on Curbs. In the construction and installation of all new and reconstructed curbs at corner located intersections and reconstructed curbs at corner located street intersections, provision shall be made for the installation of the following: two ramps at

corners located at street intersections and one ramp at pedestrian crosswalks not located at street intersections. If a common level is unattainable, then the lip of such ramps shall not exceed a maximum of

five-eighths of an inch and shall have a rounded edge. The slope of such ramp shall not exceed eight per cent. This section shall apply to all construction of new curbs and replacement of existing ones. The commissioner shall have discretion to waive intersections where any of the following obstacles exists preventing construction of such ramps within an intersection: fire hydrants, light poles, traffic signals, fire-alarms or free-standing police alarms., underground vaults, tunnels, manholes, chambers or where the gradient of the street on which the ramp is to be located or an intersecting street exceeds a gradient of 1:8. The commissioner may waive the construction of such ramps where the existence of underground vaults, tunnels, manholes and chambers would either prevent the safe construction of such ramps or render impossible the construction of said underground installations. A certification to such effect shall be made part of the engineering design documents for such construction, and a copy thereof shall be filed with the city clerk. Curbs for non-pedestrian routes, such as, but not limited to, service paths for highways and pedestrian restricted traffic islands shall not be subject to the provisions of this section.

27-292.5 Accessibility

Path of travel in exterior and interior accessible routes shall provide unobstructed safe access and applicable items in such path of travel shall comply with the requirements set forth in standard RS-4-6

(RS-4-6: Changes in level up to 1/4 inch/ 6 mm. may be vertical and without edge treatment. Changes in level up to 1 inch/ 25mm shall be beveled with a slope no greater than 1:2. A 1 inch rise may be vertical for the first 1/4 inch., Changes in level greater than 1 inch (25 mm) shall be accompanied by means of a ramp.

27-308 Ramps

When a (building) erected prior to December sixth, 1969, is altered to provide access to individuals who use wheelchairs, ramps constructed to provide such access, may, with the approval of the commissioner project beyond the street line for a distance of not more than forty-four inches and comply with the applicable reference standard RS 4-6.

27-309 Special restrictions.

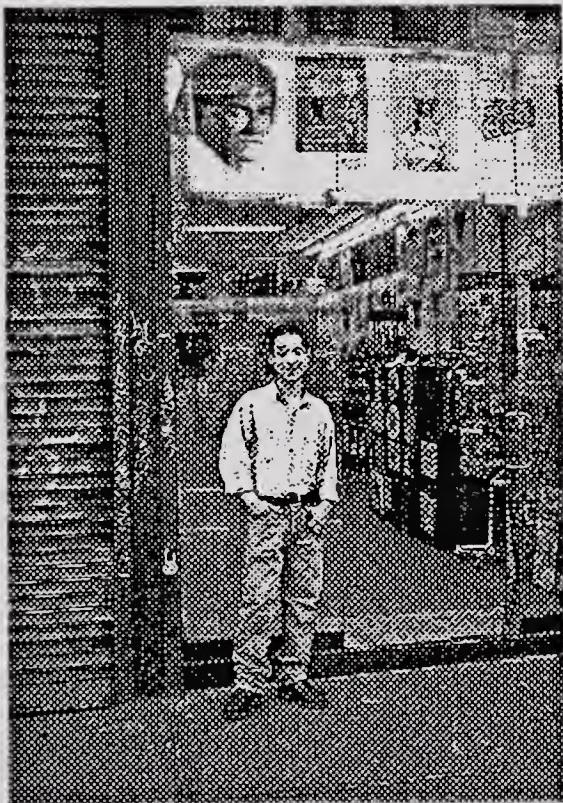
The provisions of this subchapter shall not authorize any projections beyond the street line on those streets where removal of all,

T—A store at Spring Street and Broadway

T—Fire Station, Ladder Company #20

[Lafayette Street, between Spring & Mulberry]

or certain, projects has been directed by any action of the board of estimate or which has been, or may be directed by any action of the council or the board of estimates, except those projections that are permitted in conformity with such actions.



27-310 Projections removable.

All projections permitted beyond the street line by the provisions of this subchapter shall be constructed so that they may be removed at any time without endangering the structural safety of the building except that footings are permitted under subdivision (a) of section 27-314 of article nine of this subchapter need not be removable.

27-313 Projections above grade.

Subject to the provisions of article eight of this subchapter, projections may be constructed above grade to project beyond the street line.

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B—Celia Cela pastry shop [Spring Street, between Lafayette and Mulberry]

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JURY

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and Public Affairs at Municipal Art Society of New York City (1994-96) and Director of the Annual Fund and Major Gifts at the New York Botanical Garden (1990-94). At the New York City Department of Parks Recreations, he has served as Director of Art and Antique (1987-90),



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Christopher M. Crowley RLA, is a graduate from the University of Virginia School of Architecture ,and currently the Manhattan Borough Supervisor of Landscape Architecture for the City of New York/Parks and Recreation.

Rosalyn Deutsche is an art historian and critic. She is currently a visiting professor at Harvard University's Graduate School of Design and has previously taught at Massachusetts Institute of Technology, the Cooper Union, Queens College, CUNY, The school of Visual Arts, and Rutgers University. She also led the Visual Arts Intensive on "The Problematics of Public Art" at Simon Fraser University in Vancouver and has served as a tutor at the Whitney Independent Study Program.

Ms. Deutsche has written extensively and lectured internationally about contemporary art. She is the author of a series of interdisciplinary articles exploring the relationship between aesthetic practices—art, architecture, urban design—and urban social conditions such as gentrification, redevelopment, homelessness. She has also written about the repression of feminism and sexuality in theories of post modernism based on critical urban studies. Other essays intervene in current debates about the meaning of public space, discussing public art and public space within the framework of ideas about the city, the public sphere, and democracy. Her essays have appeared in journals from a wide range of disciplines, her book, *Evictions: Art and Spatial Politics*, is forthcoming in 1996 from M.I.T. Press.

M. Paul Friedberg is a landscape architect, planner, educator, product designer and author. Friedberg has pioneered new forms in the design of urban playgrounds, plazas, malls and parks including the U.S. Pavilion at the World's Fair, Osaka, Japan, the Moscow Trade Center, City Hall Fountain, New York, and Pershing Park, Washington, D.C. Mr. Friedberg's current projects span the globe from Ir Amin, Tel Aviv, to Coa City, Yokohama, Japan tp MacArthur Place, Santa Ana, California. He has collaborated with artists including Siah Armajani, Scott Burton and Jackie Ferrara. Friedberg's work has earned awards from among others, the American Society of Landscape Architects, HUD, Progressive Architecture and Municipal Art Society. In his teaching career, Paul Friedberg has been Professor at Columbia University, Pratt Institute, The New School for Social Research and Director and Founder of the Urban Landscape Program at City College of New York.

Mary Miss is an artist working in public places, her current projects are the Union Square Subway Station in New York City, and an Urban Wetland in Des Moines, Iowa.

Billie Tsien is an architect practicing in a partnership with Tod Williams.

Coosje van Bruggen is a curator and writer who has collaborated with Claes Oldenburg on performances and on twenty-five large-scale projects around the world. She has served as a member of the curatorial staff of the Stedelijk Museum in Amsterdam (1967-71), taught at the Academy of Fine Arts in Enschede (1971-76), and was a member of the selection committee for *Documenta 7* in Kassel, Germany. She is the author of *Claes Oldenburg: Mouse Museum/Ray Gun Wing* (Otterlo: Rijkmuseum Kroller Muller, Cologne: Museum Ludwig, 1979); "the Realistic Imagination and Imaginary Reality of Claes Oldenburg," in *Claes Oldenburg: Dibujos/Drawings 195901989* (Valencia: IVAM, Centre Julio Gonzalez, 1989); *Claes Oldenburg: Nur Ein Anderer Raum/Just Another Room* (Frankfurt: Museum fur Modern Kunst, 1991); *Bruce Nauman (New York: Rizzoli, 1990)*; and *John Baldessari* (New York: Rizzoli, 1990). She is also the curator of a limited-edition artist's book by Hanne Darboven titled *Urzeit/Uhrzeit* (New York; Rizzoli, 1991). Most recently, she was the project director of *Claes Oldenburg Coosje van Bruggen: Large-Scale Projects* (New York: The Monacelli Press, 1994).

Krzysztof Wodiczko, director of the Center for Advanced Visual Studies at MIT, his work is known through out the world by more than 70 Public Projects (large outdoor slide projections on public architecture) realized between 1981-1993 in Australia, Austria, Canada, England, Germany, Holland, Ireland, Isreal, Italy, Mexico, Poland, Spain, Switzerland and United States. Developed also are several public intervention instruments suc has Homeless Vehicle (1988-89), *Poliscar* (1991), *Alien Staff* (1992 to present), and *Mouthpiece* (1994 to present); which were operated in New York City, Barcelona, Paris, Stockholm, Helsinki, Warsaw, Amsterdam, Rotterdam. His work has been exhibited in numerous museums and galleries around the world, including Contemporary Arts Center in Houston, Walker Art Center in Minneapolis, Fundacio Tapis in Barcelona, Museum Aztuki in Lodz and Galerie Lelong in New York. He has taught at MIT (since 1991), Ecole National Supérieure des Beaux Arts in Paris (1991-95), California Institute of the Arts (1991 and 1988), Cooper Union (1989 and 1987), University of Hartford (1988-89) and many other universities. He has written essays on aspects of public art, published in magazines such as *Assemblage* (no. 23, 1995), *October* (MIT, nos. 38, 47), *Dia Foundation*,

Discussions on Contemporary Culture (no. 1), and in numerous exhibitions catalogues, magazines and newspaper interviews. In 1995, Ecole National Supérieure des Beaux Arts, Paris, published a book on his writing entitled *Art Public, Art Critique*.

James Wines is the President and Founder of SITE, an architecture and environmental arts organizations strated in 1970 for the purpose of exploring a more socially and environmentally responsive approach to the design of buildings, interiors, public spaces, and commercial products. He is also Distinguished Professor of Architecture at the New School for Social Research and a visiting professor in landscape architecture at the University of Pennsylvania. Served as Chairman of Environmental Design at the Parsons School of Design in New York (1984-1990), he has been awarded fellowships by Pulitzer Foundation, Guggenheim Foundation, American Academy in Rome and many others. His architectural works have been exhibited in more than 100 museums and galleries around the world, and is the author of *Architecture as Art* (1980), *De-Architecture* (1987) and upcoming book called *Age of Ecology*. His most recent building projects are Ross's Landing Park and Plaza in Chattanooga, the Avenue Number Five Public Space and Saudi Arabian Pavilion for the Seville World Expo, and a public park/commercial center in Toyama, Japan. Other recent projects include an exhibit space for the italiam tile industry in California, designs for General Mills chain of restaurents, a VIACOM etnertainment products center, a project for decommissioning a nuclear power station in North Wales, Great Britain, an AQUATORIUM museum of water and civilization, a harbor public space for Baltimore, and a government center for the Medieval ciy of Le Puy-en-Velay in the South of France.

Michael Sorkin is an architect, architectural critic, and a professor of urbanism and director of the Institute of Urbanism at the Academy of Fine Arts in Vienna. His current projects range from large models of utopian cities to individual "theoretical" buildings. His books include *Exquisite Corpse: Writing on Buildings, Variations on a Theme Park*, and *Local Code*.

*StoreFront for Art and Architecture, facade,
Vito Acconci and Steven Holl, 1993*

**THROUGH THE FAÇADE, OUT TO THE
SIDEWALK, ACROSS THE STREET, AND INTO
A PUBLIC SPACE**



In November 13, 1993, StoreFront for Art and Architecture unveiled a project that literally spells out the name of the organization, with a new facade designed by artist Vito Acconci, and architect Steven Holl. Consisting of oversized pivoting doors, linked by smaller openings that



rotate vertically, forming tables and chairs, the new "storefront" pushes its interior space out into the sidewalk and, at the same time, steals some of the outside bringing it inside. Storefront's long and triangular space is thus subdivided into five parts, each mutable by degrees of rotation commanded by the spaces defined by the four large, horizontally pivoting, doors. Interspersed between these large openings are horizontally rotating segments that form transoms, tables and chairs when opened. When fully closed, and without any windows, the facade appears quite brutal and menacing, like a fortress. By breaking the solid wall into moveable parts, the facade dissolves the "wall" between public and private space. Through the simultaneous conversion of public spaces into private—and private spaces into public—the distinction between the two, once critical for their definition, became both invisible and amorphous.

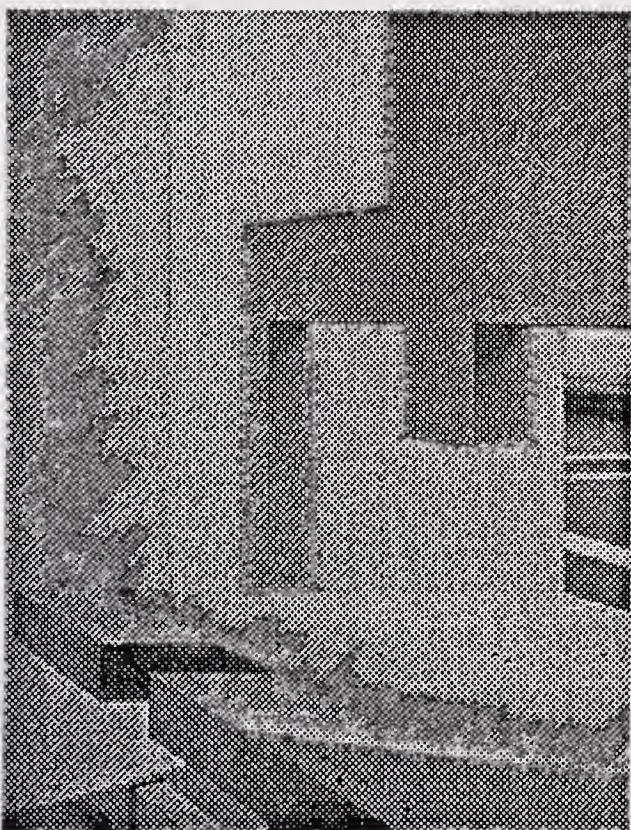
This project was not the first of StoreFront's efforts to push the gallery out into the city. The first was a project by James Keyden Cathcart, Frank Fantauzzi and Terrance Van Elslander (February 8 - March 14, 1992), who inserted five portable toilets into the facade. Normally used at construction sites or at fair grounds, these pre-fabricated metal units were placed to face the street, while their body, together with the displaced fragments of the facade, were placed within the exhibition space. Open for public use, these toilets, reduced architecture to serving fundamental needs while pushing art to embrace social functions, effectively neutralizing the exclusivity of cultural space. The role of the gallery was inverted, as the general public became the user/viewer/audience of this art/architecture project, while the traditional gallery visitors were instead given a useless view of the toilets' rear ends. The facade that divided high aesthetics and popular culture was cut open.

*StoreFront for Art and Architecture, facade detail,
Vito Acconci and Steven Holl, 1993*

Then followed the installation of "Formworks" by Mark West (September 26-October 31, 1992). A series of sacks, made of high strength industrial fabrics, were fastened by ropes and tethered to the exterior of the facade, and then, through holes made into the facade, concrete was poured into them from the inside of the gallery. West's idea was to let gravity shape the concrete, through the dead load of the material itself, retaining the liquid nature of 'wet' concrete in its final "hard" form. Projecting out from StoreFront onto the sidewalk, these amoebae-like forms were a sharp contrast to the rigid and monumental forms that dominate the built environment. Touching was the most common response provoked in people who passed by the works, reminding us how impoverished our daily tactile experience is. This project,

showed the possibility of StoreFront to function as a laboratory to facilitate research and development of building technologies, and furthered efforts to externalize public aesthetic experiences.

In the early 1980's, the Lower Manhattan Cultural Council (LMCC) was approached by artists living in the vicinity of Lt. Petrosino Park, who were interested in using the park as an exhibition site for their sculpture. With the cooperation of the New York City Department of Parks and Recreation, artists typically installed works for a three month time period. Some artists used the site as an outdoor gallery while others chose to create single public art works that utilized the



whole site. Through this artist initiated program, Storefront, which is in close proximity to the park, and LMCC began a loose collaboration. Artist Sandy Gellis typified the relationship. Gellis installed an outdoor installation in the park concurrent with an exhibit of her public works at Storefront. Her work in the park was destroyed. A lack of funding and continuing vandalism halted the program.

When the artists first began to reclaim and offer public definition to Petrosino Park, the area was really perceived of as an odd, overlooked traffic remnant, used by people in the area to park and lock their motorcycles. Artist Andy Yoder used the whole site to make a 16' motor cycle jump in homage to Evil Knievel. After his installation came down, what had been commonly referred to as Kenmare Square, received a cosmetic treatment, planters, new paving and signage—naming the park Lt. Petrosino Park—from the City's Parks Department. Motorcycles were no longer parked at the site.

These projects are important to understand how the Lt. Petrosino Design Competition has come about. They all form the basis for StoreFront's evolution beyond a cultural space of social exclusivity into a public space for cultural activism. LMCC has joined with Storefront in sponsoring this competition, assisting in the political and community process that has further engaged the City in the viability of redefining and reclaiming this small space for the community that it is a part of. The pragmatism that LMCC brings to this project provides the glimmer that the winning proposal may in fact become a reality.

Remembering that StoreFront began in 1982 on 51 Prince Street, just two blocks north from currently address, this design competition is yet another small step around the

*StoreFront for Art and Architecture, facade,
interior view, Vito Acconci and Steven Holl, 1993*



its facade, out to the sidewalk, and now, through a collaborative community process across the street onto a space that potentially can serve as a center for this small and vibrant community.

COMMUNITY: THE CONCEPT IN CRISIS

The over-riding world-wide recession inherited from the overly-speculative 80's, has set a climate for cities on the cusp of the next millennium; characterized by social, cultural and economic fragmentation. As a result, late-nineteenth and early

corner, continuing the organization's involvement in neighborhood history and its evolving character. Just like the other stores and places in this community that somehow, directly or indirectly, contribute to the general neighborhood character, StoreFront itself, through a series of small-scale projects, has participated in the making of the immediate social and urban fabric it is a part of. Although it has built an international reputation, StoreFront has never turned its back toward what lies just outside of its door, and never closed itself as internalized space for art viewing. Its continuing effort to transform itself, from inside to outside, is indicative of its desire to contribute more toward the public realm and environment. It has punctured itself through

twentieth century dreams—industrialized visions or images of modernist streamlining, where endless prosperity was once promised to be a democratic world of human and economic generosity—are now being displaced by less rosy futures. That optimistic era now sees its end, and it is no longer bountiful but limited. Social programs are the popular victims of worldwide budget cuts, leaving everyone to their own devices, fostering special-interest identities, small and large-scale nationalism in a New World Order of “selfism.”

The response is the atomization of community, from neighborhoods to states, bringing about severe disparities between groups, whose economic competition and territorial disputes with each other breeds a theology of not-sharing. Within this mental landscape of “nothing left to share,” communities of all shapes and sizes are turning their solidarity inward. We are in the era of enclaves, where the need for identities is heightened.

In this increasingly fractious society, open spaces, particularly those that are unclaimed, or in between different social zones, are extremely important territory. Loosely defined as public spaces, these dispossessed nodes of uncertainty may be the only spaces left free for social negotiation. They now have to take on much greater democratic social role than may have been initially expected of them. Even a little traffic island named Petrosino Park, may take on a far greater role in the future than what we see today.

ACT SMALL AND THINK GLOBALLY

Lt. Petrosino Park is at a junction of neighborhoods that represent a meeting point of very different social and cultural

*Installation, James Keyden Cathcart, Frank Fantauzzi, Terrance van Elslander.
StoreFront for Art and Architecture, exterior view.
1992*

zones (see General History). Quiet, small and physically bounded by Houston Street, Bowery, Grand Street, and Broadway, the community is exceptionally international. The adjoining SoHo district is an international art center, Chinatown just south is rapidly expanding with large numbers of immigrants continuously arriving, and the Lower East Side, just east, has long been the first point of settlement for many nationalities. When the residents of these communities and their wide ranging cultural origins are taken into consideration, you might begin to consider that Lt. Petrosino Park is not just the intersection of Cleveland Place, Kenmare, Center, Lafayette and Spring Streets, but a cross roads for the continents of the world.

ON COMMUNITY IDENTITY

Studies attempt to mold the community into fitting a concise demographic, profile. We can collect data and interview people in the community, like detectives trying to create an image of a suspect. Even though the information gathered and perceptions formed may be vague and sometimes contradictory, we still try to create a single image.

It is our vain attempt to think of a community as an integrated whole. Often we might not know who lives in the next apartment, across the hall, or down the street. How could we satisfy the demands of all who live within and



represent it when we don't really know who they are? The only clues we have are the inanimate statistics of race, economic status and education levels from the census. But, that tells us very little about who these people actually are, as real people with characters and dreams. What about behavior patterns that transcend economic, political and racial definitions? With the increasing transience of society and family, the only things that are sure about "community" is that it is always changing, unpredictable and undefinable.

FAMILY ROOM OF THE COMMUNITY

Public space is where we as individuals become part of a larger entity, the public. In public, we are not supposed to do our private things. The border between public and private spaces, with its written and unwritten codes are always bent out of shape. Public spaces call upon us for a certain amount of understanding of mutual codes and social table manners. In public, it is expected that we comport

ourselves in a certain manner, expecting others to do the same. It is a place where you are supposed to get along with other people, and can also sometimes be contentious when it comes to causes or issues. Unlike home or office, where the public part of your individual life is defined in relation to family members or fellow workers, in public, you are exposed to others in a very open fashion. Public codes, perhaps described as civility, are the conditions of societal

*Installation, James Keyden Cathcart, Frank Fantauzzi, Terrance van Elslander.
StoreFront for Art and Architecture, exterior view.
1992*

management, and are stressed to their maximum heights under urban conditions. Public space is the essence of community, the family room of the community. It is what makes us as a community.

INCORPORATION OF PUBLIC SPACES

New York City at times seems incapable, both ideologically and financially, in producing new public space anymore. There are no longer untamed or fowled lands, such as those that gave opportunity to Central Park or Flushing Meadows-Corona Park, and neither has the City taken full advantage of the opportunities to reclaim nature from abandoned or foreclosed building sites to create new open space or parks, leaving many vacant sites to become individually-sponsored community gardens, abandoned buildings left vacant until squatters redevelop them with their sweat equity and creativity. Today's new creators of public spaces are private developers, from Battery Park City to Riverside South. Their public spaces are supervised by private security that is there to sift the public between desirable and not. In the end, we have handed our land over to developers before we collect on or even see the benefits of public space, the funds used to develop enclosed and planned communities, mega-sized

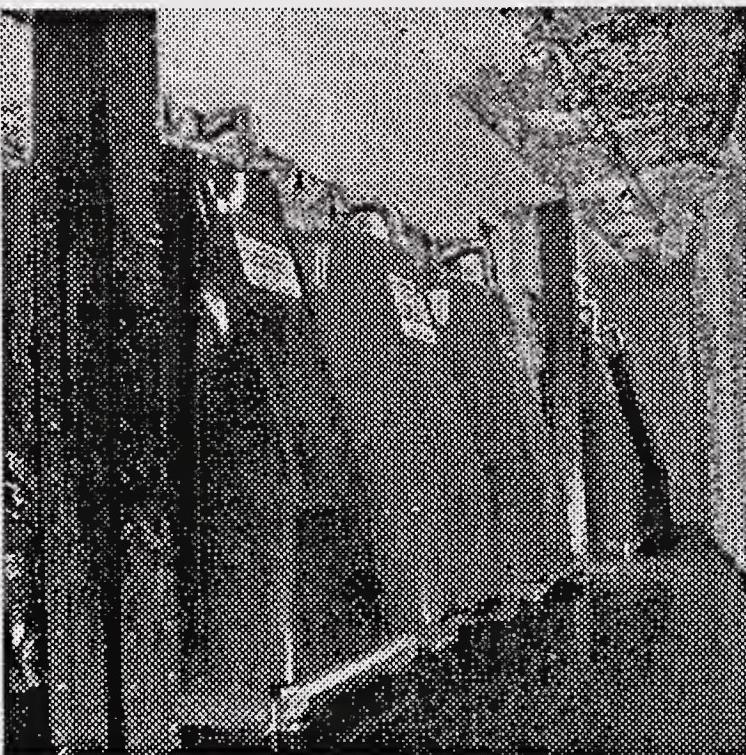
back yards of corporate design.

PUBLIC SPACE AS AN OPEN SPACE

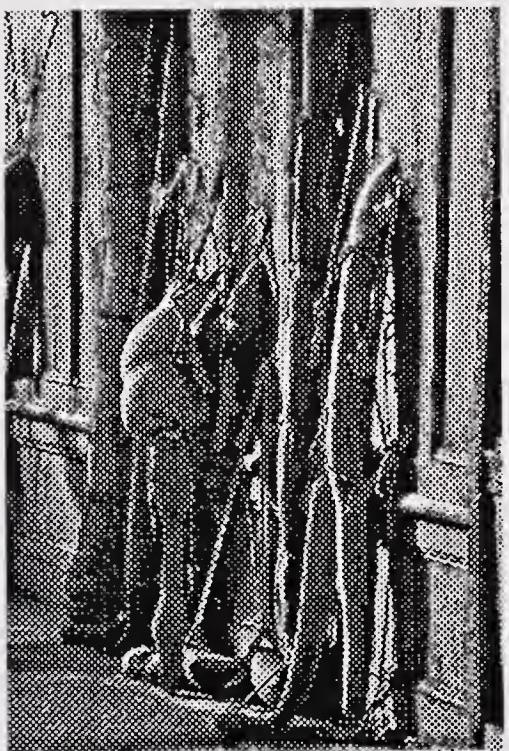
It is a challenge for architects, artists, landscape architects and planners to avoid over-design to design a place where people could freely and openly gather, without property constraints or rigidly planned functions. These disciplines face an additional challenge as so often the fruits of their labor germinate as the seeds of gentrification, leading to eventual exploitation of land value, displacement and social exclusion of its inhabitants . Furthermore, there is a rift between public service and artistic expression, the latter highly individualistic and the latter mass appeal, is akin to divisions in the economy and rights between private and public spheres. Unfortunately, the design fields, in recent times, are more versed in answering private and corporate desires than investigating public concerns. This gap in interest and opportunity necessitates the recollection of more distant times, and past social movements, in order to rejuvenate

aspects of a community public space that can sustain democracy, and an ability to be tolerant and open to anything.

In its openness, true public space acknowledges the creativity of those who use it—encouraging everyone and



Installation, Mark West. StoreFront for Art and Architecture, a view of fabric formwork. 1992



every kind of imaginable activities. A place where the possibilities of everything become visible to everyone. In a sense, public spaces are the original interactive multimedia spaces where the lives and ambitions of the community come alive in three dimensions, and in real time—you don't need a modem to enter Petrosino. Removing restrictions an open space can be something as grand as a place where a revolution begins or as simple as a place for someone to rest their legs.

Thus, the future of Petrosino, as a open and public space, may depend more on simple and humble prescriptions rather than monumental or excessive designs. for a community that can be as unpredictable as individuals are. The design can be a platform, rather than an end, for human activities, of all kinds.

Petrosino as a village square?

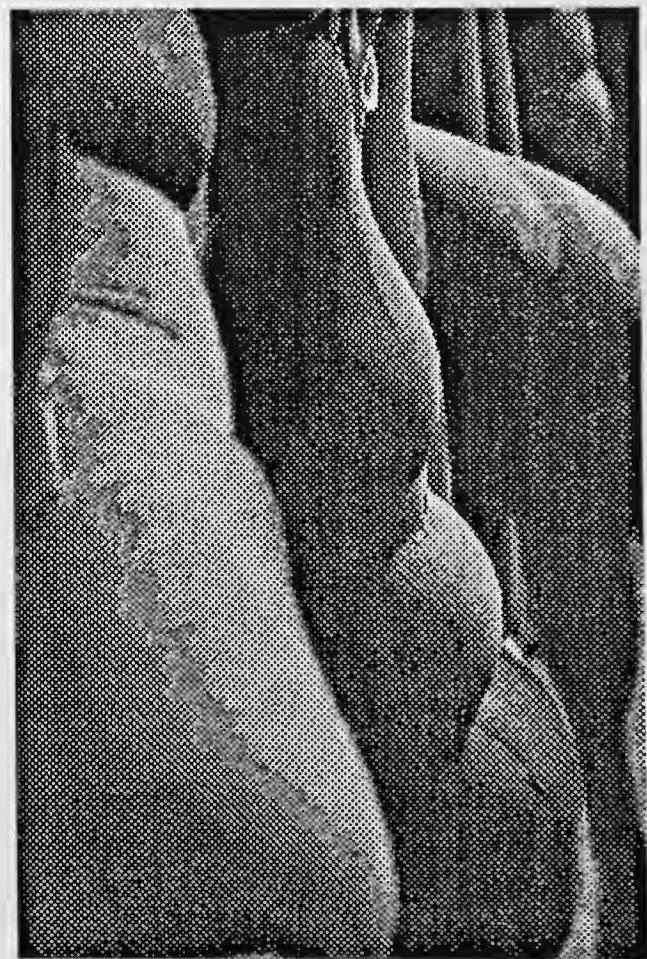
The monumentality of New York City is infamous, yet its use by inhabitants, and even visitors, functions on a smaller scale. One of the best qualities of the City is its ability to function both as an international metropolis, and at the same time work as a mosaic of small neighborhoods and communities. For me, the neighborhood around Petrosino is like a small village, satisfying most of my needs. My visits to neighborhoods uptown, downtown or mid-town are at best weekly, or even monthly, and they seem like making a trip to another city. New York City can function like a medieval town, as its visitors walk miles on foot to wander in search of pedestrian discoveries and joys.

Installation, Mark West. StoreFront for Art and Architecture, detail. 1992

Its remarkable to be able to live like a villager in this big town, a quality I hope will remain and thrive. My own dream for Lt. Petrosino Park is that it might become a contemporary version of a traditional village square, an open center for this intimate and small community, a place to hang out and not be asked to leave.

Storefront sincerely appreciates the work and dedication of Jenny Dixon and the Lower Manhattan Cultural Council without whom this project would not have been possible.

—KYONG PARK



Funding for this project has generously been provided from the Greenwall Foundation, Joyce Mertz-Gilmore Foundation, Joe & Emily Lowe Foundation, National Endowment for the Arts, New York State Council on the Arts, Reed Foundation, and The Andy Warhol Foundation for Visual Arts.

Sponsors

**STOREFRONT FOR ART AND ARCHITECTURE
AND THE LOWER MANHATTAN CULTURAL
COUNCIL HAVE INITIATED THIS PROJECT IN
COOPERATION WITH CITY COUNCIL MEMBER
KATHRYN FREED, THE NY CITY DEPARTMENT
OF PARKS, AND COMMUNITY BOARD #2 TO
FACILITATE THE REALIZATION OF THE PARK-TO-BE.
WE ARE EXCEEDINGLY GRATEFUL FOR THE
SUPPORT, COOPERATION AND INTEREST THIS RE-
DEVELOPMENT HAS ENGENDERED.**

COUNCIL MEMBER KATHRYN FREED
Storefront for Art & Architecture and the Lower Manhattan Cultural Council have been working with Council member Freed to make this project a beneficial and integral part of the community. Council member Freed has been an instrumental part of the ongoing renovation of our neighborhood parks. Realizing the importance of open space throughout her district's communities, she has worked diligently and secured funding for the renovation of the De Salvio Park, Sara Delano Roosevelt Park, First St. Park, Wading Pool for Little Flower Park and McKinley Park. Contingent upon community interest, she is most interested in supporting the refurbishment of Petrosino Park.

THE LOWER MANHATTAN CULTURAL COUNCIL

Founded in 1973, The Lower Manhattan Cultural Council is an innovative non-profit arts service organization which promotes, develops, and nurtures downtown cultural resources. As Manhattan's premiere arts council, The Lower Manhattan Cultural Council has steadfastly continued to build the downtown creative community of the future through a host of programs and services including, but not limited to, exhibitions and festivals of contemporary art; cultural maps and monthly newsletters about the 150 arts groups under its aegis; grant-giving programs for individual artists; information services, and educational programs for all ages.

Lower Manhattan is as much a state of mind as an actual geographic area. It is where the city of New York began; where fortunes are made in a single day; where immigrant populations first live and settle; where artists often receive their initial public exposure. It is where creativity and artistic excellence is appreciated by all people, be they in art, business, or any other field. The Lower Manhattan Cultural Council believes that the promotion of art that exemplifies excellence is infinitely beneficial to each of its constituencies.

STOREFRONT FOR ART AND ARCHITECTURE

StoreFront is a non-profit cultural space in New York. Since its founding in 1982, StoreFront has become an internationally recognized forum for theoretical and experimental works in art and architecture, a place for new ideas and positions. A self-appointed laboratory for art and architecture, its programs includes exhibitions, publications, symposiums, design competitions and building projects.

Recently, StoreFront has worked with a variety of other disciplines in the areas of science, urban and cultural studies, social geography and many others, to create a more comprehensive agendas and practices. Facing multi-faceted issues in the contemporary environment, ecology, technology and culture, StoreFront has embarked on the creation of inter-disciplinary processes to form new strategies for the research, preservation and development of the built environment, in the interest of individual and public rights.

Official Entry Form

Organization	
Principle Contact	
Team Members	
Official Entry Name	
Street	
City	State/Province
Zip Code/Postal Code	Country
Tel	Fax

Credits

STOREFRONT FOR ART AND ARCHITECTURE
Giordano Pozzi
Nicholas Tobier
Michael Meredith
Sherry Shieh
Kyong Park

LOWER MANHATTAN CULTURAL COUNCIL
Jenny Dixon
Harley Spiller

OFFICE OF KATHRYN FREED, NYC COUNCIL MEMBER
Steven Lee

CITY OF NEW YORK/PARKS RECREATION
Gretchen Till
Steven Whitehouse
Margaret Asaro
Mary Price

OFFICE OF RUTH MESSINGER, MANHATTAN BOROUGH
President
Joan Tally

MUSEUM OF THE CITY OF NEW YORK
Eileen Kennedy

NEIGHBORHOOD
Minerva Durham
Raul Velasquez
Gerard Maurice
John Zacarro, Jr.

HISTORIC RESEARCH
Seth Kamil
Bethany Neubauer
Jonathan Kuhn



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P R O J E C T



LOWER MANHATTAN CULTURAL COUNCIL
1 WORLD TRADE CENTER, SUITE 1717
NEW YORK , NY
10048

STOREFRONT FOR ART & ARCHITECTURE
97 KENMARE STREET
NEW YORK , NY
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A NEW PARK FOR OUR COMMUNITY

- The Lieutenant Joseph Petrosino Park Project intends to redress issues concerning the use of public space in the metropolitan area, in particular, the small triangular park at the intersection of Lafayette Street and Cleveland Place. Since 1993, Petrosino Park has been the focus of an exploratory effort spearheaded by the Lower Manhattan Cultural Council and the Storefront for Art & Architecture. It is our mutual intention to utilize our resources, and those of the community to expand and develop this public space in a manner that will best address the needs of the local and metropolitan public.
- The Petrosino Park Project was conceived as a community based effort involving the participation of local residents and businesses. The support and input of the neighborhood is of paramount value. Through an extensive outreach effort, we hope to understand the communities needs and desires, and address them in a clear and responsible manner benefiting the local community and the City of New York.
- An open call for proposals will be issued and entries will be submitted to a public competition judged by a panel of Distinguished members of the local community and internationally recognized artists and Architects. all entries will be exhibited at the Storefront for Art & Architecture, and the winning proposal will be presented to the New York City Parks Commission with a through plan of action for the re-development of the park.
- Our hope is to create a park that will serve the community at large, fulfilling the acute need for public space by providing places to rest and green playgrounds for our children. We will strive to establish effective partnerships among the local businesses to care for the renovated park and maintain it as an inclusive part of local life. The Petrosino Park Project is an extraordinary opportunity for local businesses to work with their neighbors to provide a magnificent and truly public park land.

Thank You



L T . P E T R O S I N O P A R K P R O J E C T

Project Description

Lieutenant Joseph L. Petrosino Park, once known as Kenmare Park, occupies an unusually shaped wedge at the intersection of Lafayette, Center, Kenmare Streets and Cleveland Place, measuring approximately 160 feet in length and 40 feet at its widest. The "park" is neither green, landscaped, tended, contemplative, nor monumental, yet it has the capacity to become an idyllic public space. **Storefront for Art and Architecture** and the **Lower Manhattan Cultural Council**, in cooperation with the appropriate government agencies, community groups, and residents, are initiating an ambitious project to tap the potential of this extraordinary environment.

In 1811, when the "grid plan" of Manhattan was imposed, the streets south of 14th Street already existed in a hodge-podge configuration that followed Native American trails, skirted natural phenomena, and incorporated the vagaries of private owners and their building lots. These persistent irregularities gave shape to the present neighborhood. Towards the end of the 19th century, a series of factors further defined the area around Petrosino Park, notably the tremendous waves of immigration to New York City, in particular to lower Manhattan. The rising numbers of residents added pressure to the active manufacturing area on the southern and western edges, and the crowded residential neighborhood on the eastern side. Immigration to New York City reached a peak of 1,285,349 new arrivals in 1907.

Major re-shaping efforts by city planners accompanied these new arrivals. The City Beautiful movement, and subsequent efforts by the Works Progress Administration, and legendary Parks commissioner Robert Moses, created much of the city's park lands. These parks were not site specific; rather, they were good for general uses but often unresponsive to the particular needs of their neighborhoods. Such initiatives created, for example, Sara Delano Roosevelt Park (the median strip between Forsyth and Chrystie Streets) and many small and large open spaces which, upon completion, were most often left to the care of the neighborhood. Subsequent planning and maintenance efforts were sporadic at best.

The general progress of New York City also had a profound effects on Petrosino Park and its immediate surroundings. When the Williamsburg Bridge opened in 1902, Delancey Street became a major artery for travel between Brooklyn and Manhattan. The Holland Tunnel was completed in 1927, and thousands of vehicles drove through the narrow thoroughfare of Kenmare Street to get from the Bridge to the Tunnel. This created the contemporary congestion crisis we still see today - a practically medieval system of passage through an extremely slender threshold. Further congestion derives from the massive traffic



L T . P E T R O S I N O P A R K P R O J E C T

volume that passes north from the Brooklyn Bridge, the Brooklyn Battery Tunnel, Canal Street, and the municipal buildings around City Hall.

Underground, the area sustains comparable if not greater activity than aboveground. Major subway lines pass directly underneath - the N and R trains stop at Prince and Broadway; the B, D, F, and Q stop at Broadway-Lafayette; and the #6 stops at Spring and Lafayette Streets. Besides the subway tunnels carrying their daily loads of human cargo, there exists a subterranean network of gas and steam lines, water and sewage pipes, low-tension communication lines, electricity and other equipment.

A good amount of residential and tourist foot traffic rounds out the large volume of activity defining historic Petrosino Park. Despite this seemingly overwhelming activity, the view southward over the Park is a peaceful scene of 19th-century grandeur, with the dome of the Police Building on Center Street dominating a backdrop of smaller-scale architecture. Petrosino Park is situated at the unique junction of neighborhoods in transition. Directly to the west lies Soho and some of the most fashionable and expensive real estate in the world, yet because Soho is not directly visible from the park, it seems miles away. To the east is a small but tenacious section of Little Italy, and even older immigrant neighborhoods. To the south is a rapidly expanding Chinatown. Traveling north brings one into an area of antique shops and stores selling salvaged architectural details, bordering on the bohemian East Village. A continued presence of tool suppliers, printing houses, and small businesses also pervades the area. All of these factors combine to make the area in and around Petrosino Park a highly-visited microcosm of New York City's melting pot, a bonafide crossroads of New York's global population..

Given these factors of heavy traffic, multiple use (residential, retail and industrial), and diverse ethnic traditions, the demand for public space must be met with a multi-faceted approach. Open space is a rare commodity in Manhattan, a city where developers incessantly identify and fill voids. Thus, the tiny amount of truly public space demands intelligent and responsive use. Most often, what is given for public space is dictated by corporate developments allotting an area for public use or for city facilities. Most of what is green, growing, or participatory in New York City is privately held, but Petrosino Park is the only public space of its kind in the immediate area. Few people use Petrosino Park because of a plethora of problems, but there are feasible solutions. This is why the Storefront for Art and Architecture and the Lower Manhattan Cultural Council want to turn this under-used area into a much-needed neighborhood Mecca.



L T . P E T R O S I N O P A R K P R O J E C T

The multi-staged Petrosino Park Project consists of determining the best possible uses for this invaluable public space. The Lower Manhattan Cultural Council successfully managed a rotating program of sculpture installations in the site for many years, until municipal funding was curtailed. We now propose to revive the active and user-friendly functions of this park and its neighborhood, extending these considerations to the blocks facing the park, the houses, stores, parking lots, and most of all, the people who live, work and visit the neighborhood.

Beginning in 1993, the Directors of Storefront for Art and Architecture and the Lower Manhattan Cultural Council began a comprehensive analysis of Petrosino Park. Based on an overwhelmingly positive response from local residents and city officials, we propose to continue the project with a comprehensive Draft Environmental Study, involving more formal consultations with local community groups, the New York City Fire Department (whose Ladder Company #20 is just to the north on Lafayette Street), the Department of Transportation, the Parks Department, and other private and city organizations that could conceivably be affected, concerned, or interested. Coordination with city agencies is crucial, as would be an extension of the boundaries of the Park to the west. A complete historic profile of the area will be drawn and all of these findings will be synthesized in order to project the feasibility of realizing a re-design of Petrosino Park.

In mid-September, 1995, the competition will be announced to the public. A call for entries will be issued, soliciting proposals from artists, architects, community groups, and planners for a June, 1996 deadline. These proposals will be reviewed by a jury of peers and exhibited at Storefront for Art and Architecture, an activist voice in the neighborhood since 1982, and one of the sites facing Petrosino Park that has already transformed its facade in consideration of its role in the neighborhood. Ultimately, as a result of this competition, a project, or series of projects, will be selected in September, 1996, and thus will begin the transformation of Petrosino Park and its neighborhood into a truly visionary space. A detailed work schedule follows:



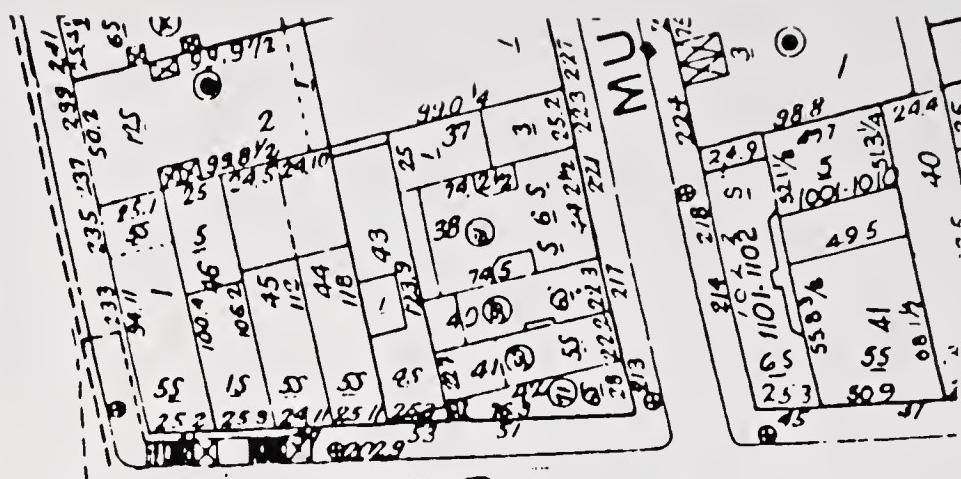
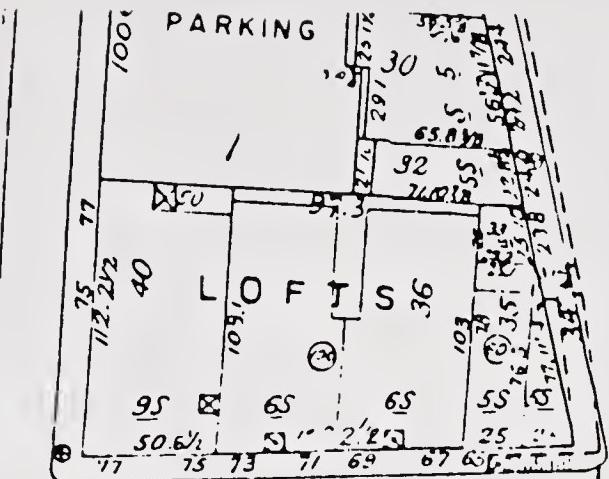
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PROJECT SCHEDULE

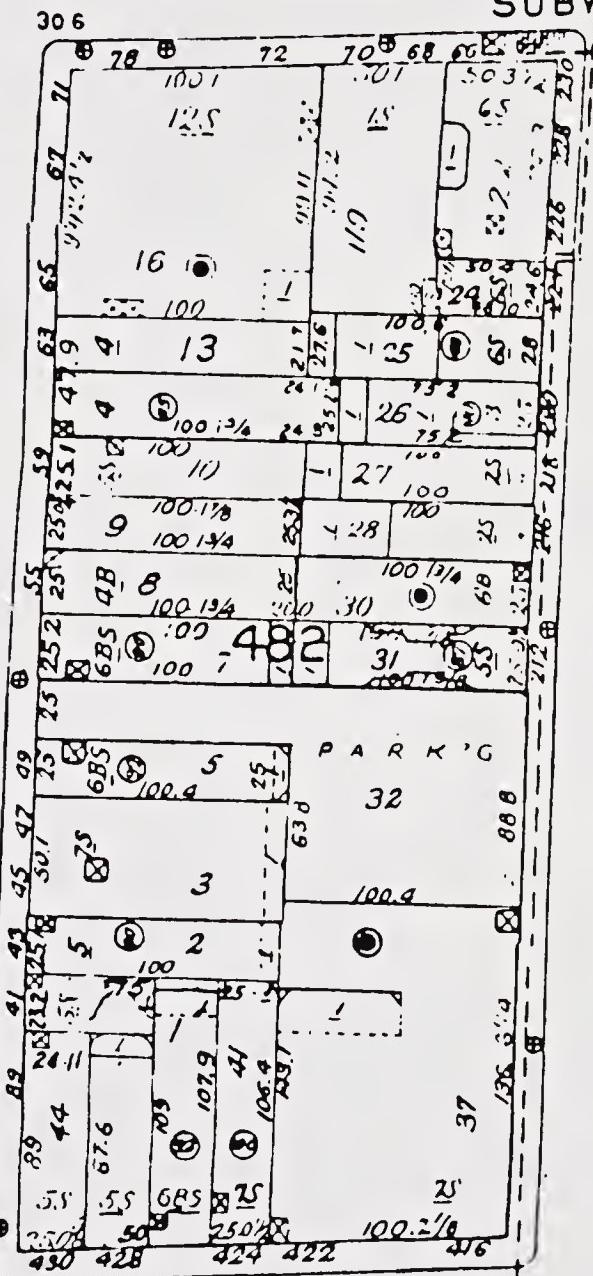
Project packet development	January '95 - April '95
Community outreach	October '95 - December '95
Fundraising and Development	April '95 - September '96
Competition guidelines and packet development	July '95 - January '95
Announcement of competition	December, 1995
Deadline to enter competition	March 15, 1996
Competition guidelines and packets mailed	April 1, 1996
Deadline for entries	July 1, 1996
Exhibition of entries	September 15, 1996
Announcement of competition winner	September 30, 1996



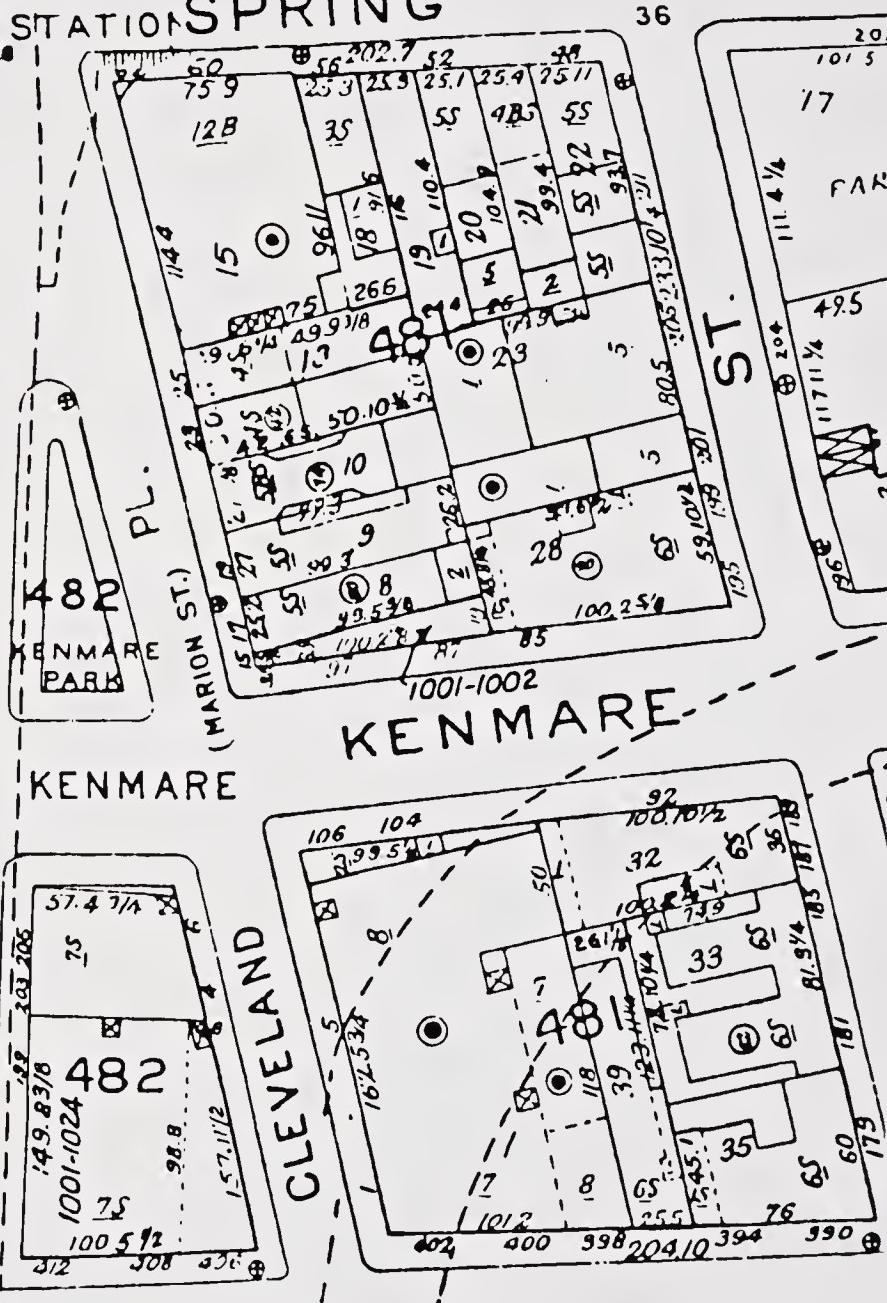
LT. PETROSINO PARK PROJECT



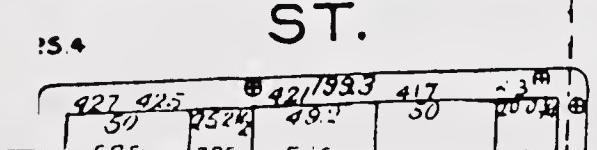
SUBWAY STATION SPRING



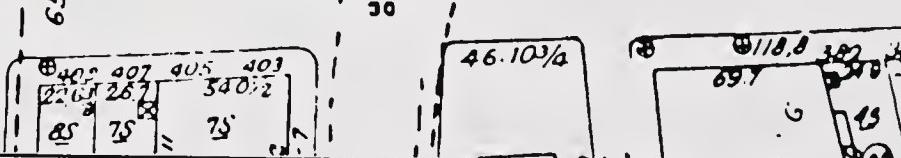
(ELM ST.).



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KENMARE



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10048



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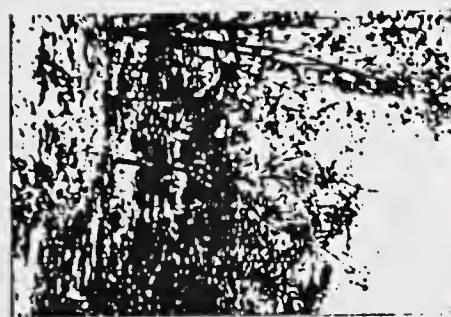
CLEVELAND PLACE

history ecology and nature in manhattan island garden

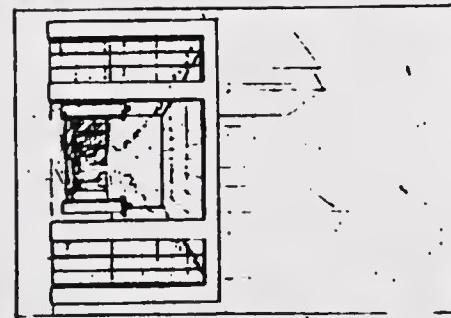
Landscape architect Niels Lötzén
Bangergade 1, 4 th
DK 2200 Copenhagen N
Denmark ph +45 33 14 16 88



But as for the spring, much of the long forgotten nature is still existing. A few birds are still singing, many seeds are still待ing below us. Many seeds are still待ing active, though their possibility for growth disappeared more than 150 years ago. They resisted changes, changing, but not fixed, and with an outstanding power to re-create nature.



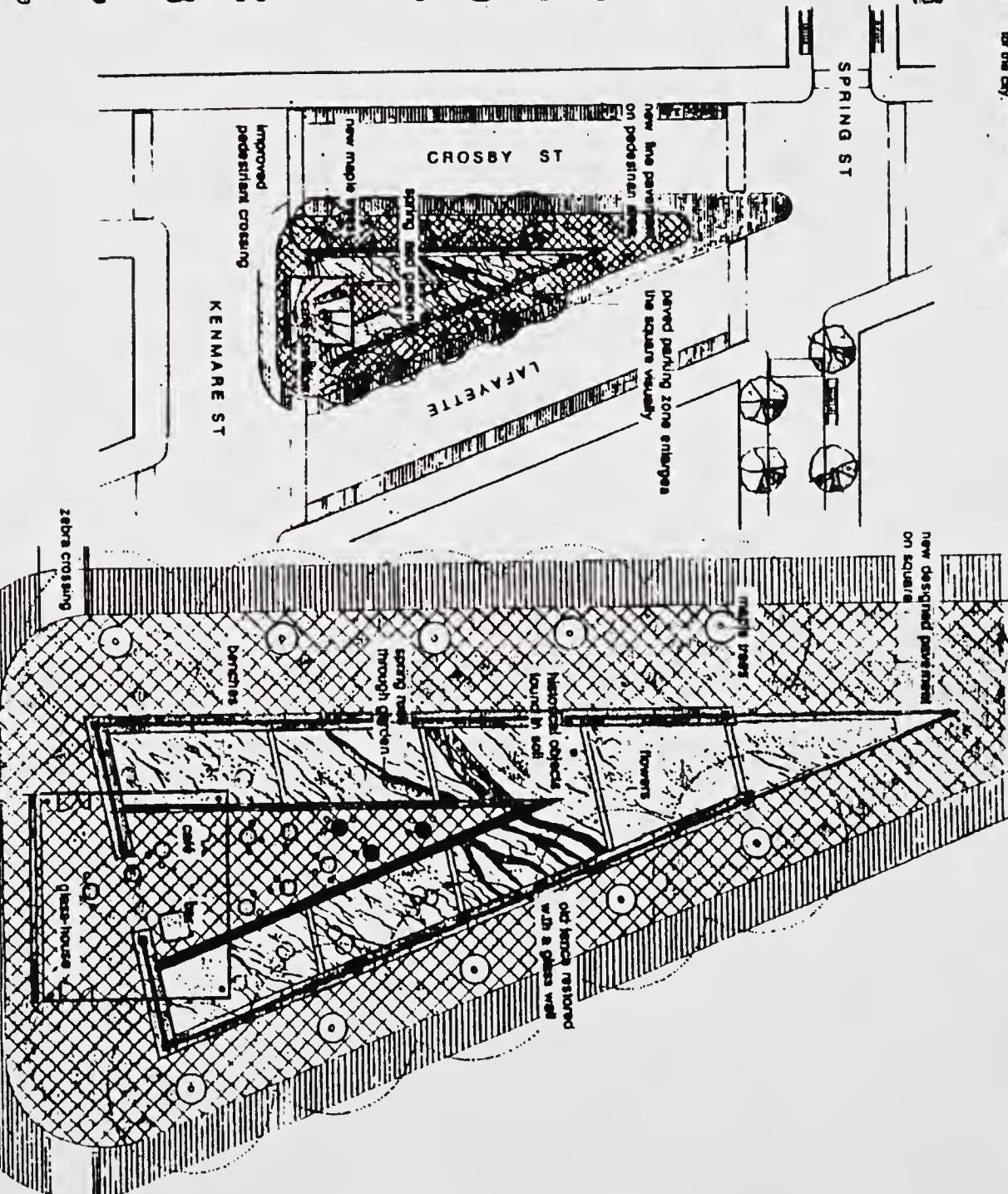
Once brought back to light and air, many seeds from the original vegetation will come up and continue their cycle. Imagine a cultivated soil, first year covered with grasses, weeds, alders, people... Next year more flowers will take over, then perennials, shrubs and even some trees like birch and maple will appear.



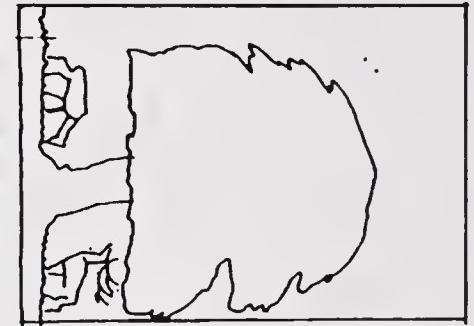
The house should be renovated with new materials and new construction by new designers. The garden is separated from the house by a glass wall. A cafe and pavilion is at the entrance, where you can buy a drink, relax on the terrace for a moment and reflect over the never ending story tale about the strong nature that surrounds us, even in the middle of a metropolis.



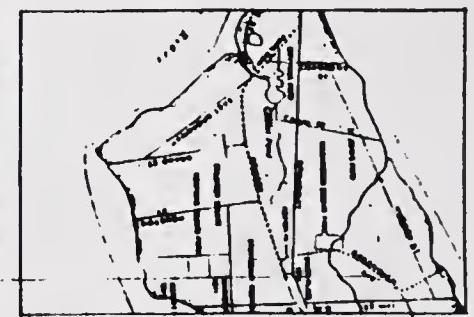
The house is brought back to the surface by careful, preserving work. It is surrounded by a garden, where all the plants come from the city's childhood. Little by little it becomes something special of culture and nature in the middle of the concrete island, where history, ecology and nature meet.



Once upon a time, some 500 years ago, the Island of Manhattan was covered by nature: springs, soil, plants and animals and a few human beings formed the environment. A spring was where Spring St. is today, and south of Cleveland Place was a small lake, that later became a reservoir for the city.



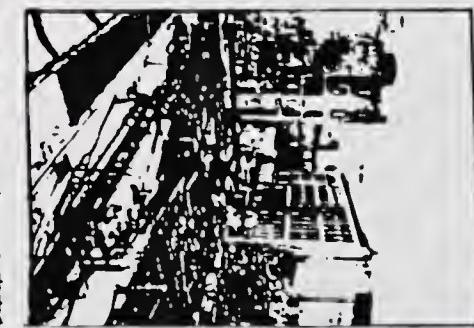
The settlement New Amsterdam on the south tip of the Island became New York, and in the middle of the 19th century the city was planned and shaped by the Grid system - the irregular shape of Cleveland place tells us, that the old and the new town plan meets here.



Buildings and roads often cover most of the nature. The spring, the green, the soil and most of the plants disappeared. But nature is strong. The spring is still under much of the city, and from time to time the pressure gets too strong, and it breaks down and buildings nearly.



Cleveland place is today a neglected spot in a busy neighbourhood between Little Italy, Chinatown and Soho. It is dominated by traffic and noise and has very little charm or identity and very little space left for the people and nature.





L T . P E T R O S I N O
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THE STOREFRONT FOR ART & ARCHITECTURE: A CAPSULE HISTORY

Storefront for Art & Architecture was founded in 1982 by architect Kyong Park as a street level space to articulate and sustain a dialogue between the fields of art and architecture and the points at which they intersect. From the beginning, our audience has been the architectural avant-garde and artists inclined to see the social function of their pursuits as well as the formal similarities that they share with architecture in its spatial orientation, physical presence. Over the past years, Storefront has achieved international recognition as a forum for theoretical, experimental and potentially utilitarian works in these fields. Storefront has evolved into an important node for new ideas and positions that can serve as both influences and critiques into the present course of these disciplines. As a self-appointed laboratory towards the concoction of new challenges and solutions from and for these fields, this small institution has grown into a resource that thousands of people turn to.

As an institution Storefront's strives to integrate the components of its multi-disciplinary programs in a manner that is both stimulating to the discourse of the fields involved as well as to areas these fields touch upon. Programs take form through many channels of thought and many physical manifestations:

Founded literally as a storefront on nearby Prince Street, the current home of Storefront for Art and Architecture since 1986 is a distinctive 85 foot long, wedge-shaped space that is twelve feet at its widest and narrows to a point. The physical reality takes on challenging proportions to say the least. Storefront's physical presence also asserts a memorable impression of an awkward urban space used to its fullest capacity

THE LOWER MANHATTAN CULTURAL COUNCIL

LOWER MANHATTAN IS AS MUCH A STATE OF MIND AS AN ACTUAL GEOGRAPHIC AREA. IT IS WHERE THE CITY OF NEW YORK BEGAN; WHERE FORTUNES ARE MADE IN A SINGLE DAY; WHERE IMMIGRANT POPULATIONS FIRST LIVE AND SETTLE; WHERE ARTISTS OFTEN RECEIVE THEIR INITIAL PUBLIC EXPOSURE. IT IS WHERE CREATIVITY AND ARTISTIC EXCELLENCE IS APPRECIATED BY ALL PEOPLE, BE THEY IN ARTS, BUSINESS, OR ANY OTHER FIELD. THE LOWER MANHATTAN CULTURAL COUNCIL BELIEVES THAT THE PROMOTION OF ART THAT EXEMPLIFIES EXCELLENCE IS INFINITELY BENEFICIAL TO EACH OF ITS CONSTITUENCIES.

FOUNDED IN 1973, THE LOWER MANHATTAN CULTURAL COUNCIL IS AN INNOVATIVE AND CREATIVE NON-PROFIT ARTS SERVICE ORGANIZATION WHICH PROMOTES, DEVELOPS, AND NURTURES DOWNTOWN CULTURAL RESOURCES. AS MANHATTAN'S PREMIER ARTS COUNCIL, THE LOWER MANHATTAN CULTURAL COUNCIL HAS STEADFASTLY CONTINUED TO BUILD THE DOWNTOWN CREATIVE COMMUNITY OF THE FUTURE THROUGH A HOST OF PROGRAMS AND SERVICES INCLUDING, BUT NOT LIMITED TO, EXHIBITIONS AND FESTIVALS OF CONTEMPORARY ART; CULTURAL MAPS AND MONTHLY NEWSLETTERS ABOUT THE 165 ARTS GROUPS UNDER ITS AEGIS; GRANT-GIVING PROGRAMS FOR INDIVIDUAL ARTISTS; INFORMATION BOOTHS; AND EDUCATIONAL PROGRAMS FOR ALL AGES.

THE LOWER MANHATTAN CULTURAL COUNCIL: A CAPSULE HISTORY

Lower Manhattan is as much a state of mind as an actual geographic area. It is where the City of New York began; where fortunes are made in a single day; where immigrant populations first live and settle; and where artists often receive their initial public exposure. It is where creativity and artistic excellence is appreciated by all people, be they in arts, business, or any other field.

Founded in 1973 by David Rockefeller, LMCC is an innovative and creative non-profit arts service organization which promotes, develops, and nurtures the rich downtown cultural resources. LMCC links many cultural communities, including the downtown neighborhoods of SoHo, TriBeCa, Chinatown, Little Italy, Latin Manhattan, Loisaida, the historic Jewish Lower East Side, and Wall Street. Within these communities, LMCC serves as a liaison between the 165 non-profit arts and cultural organizations, 4,000 artists, 50,000 residents, and 1,000 businesses.

As downtown Manhattan's arts council, LMCC has steadfastly continued to build the downtown creative community of the future through exhibitions and festivals of contemporary art; cultural maps and monthly newsletters about the 165 arts groups under its umbrella; information booths; and educational programs for all ages. Committed to meeting the needs of the future, LMCC recently produced the downtown portion of a CD-ROM detailing New York City's arts and cultural offerings. Through grant-giving programs, LMCC plays a vital role in fostering the development of smaller, emerging arts groups. For many of these groups, such as the Archive of Contemporary Music and En Garde Arts, their first grant awarded by LMCC was an important foundation for recognition and stamp of approval for future grants.

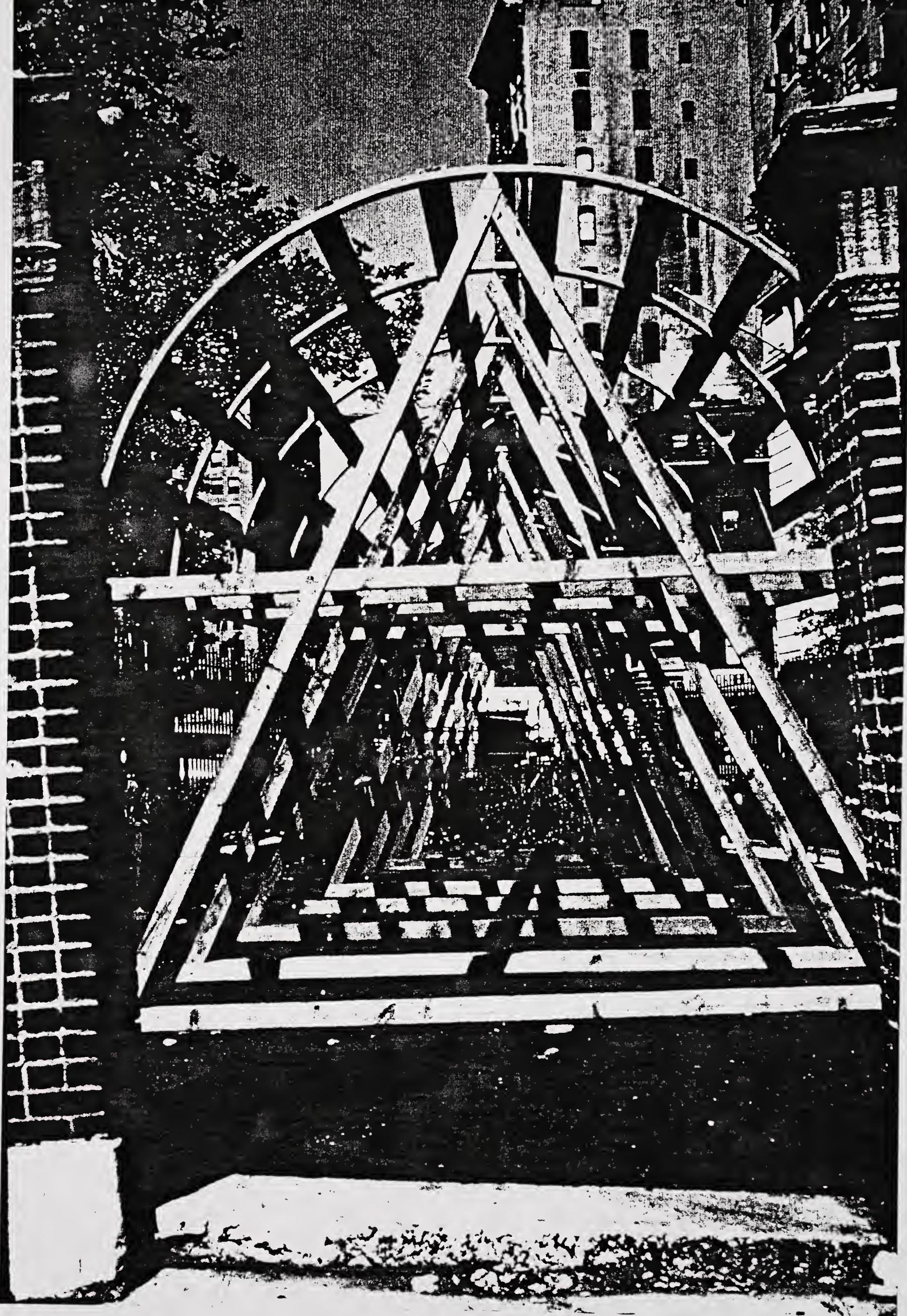


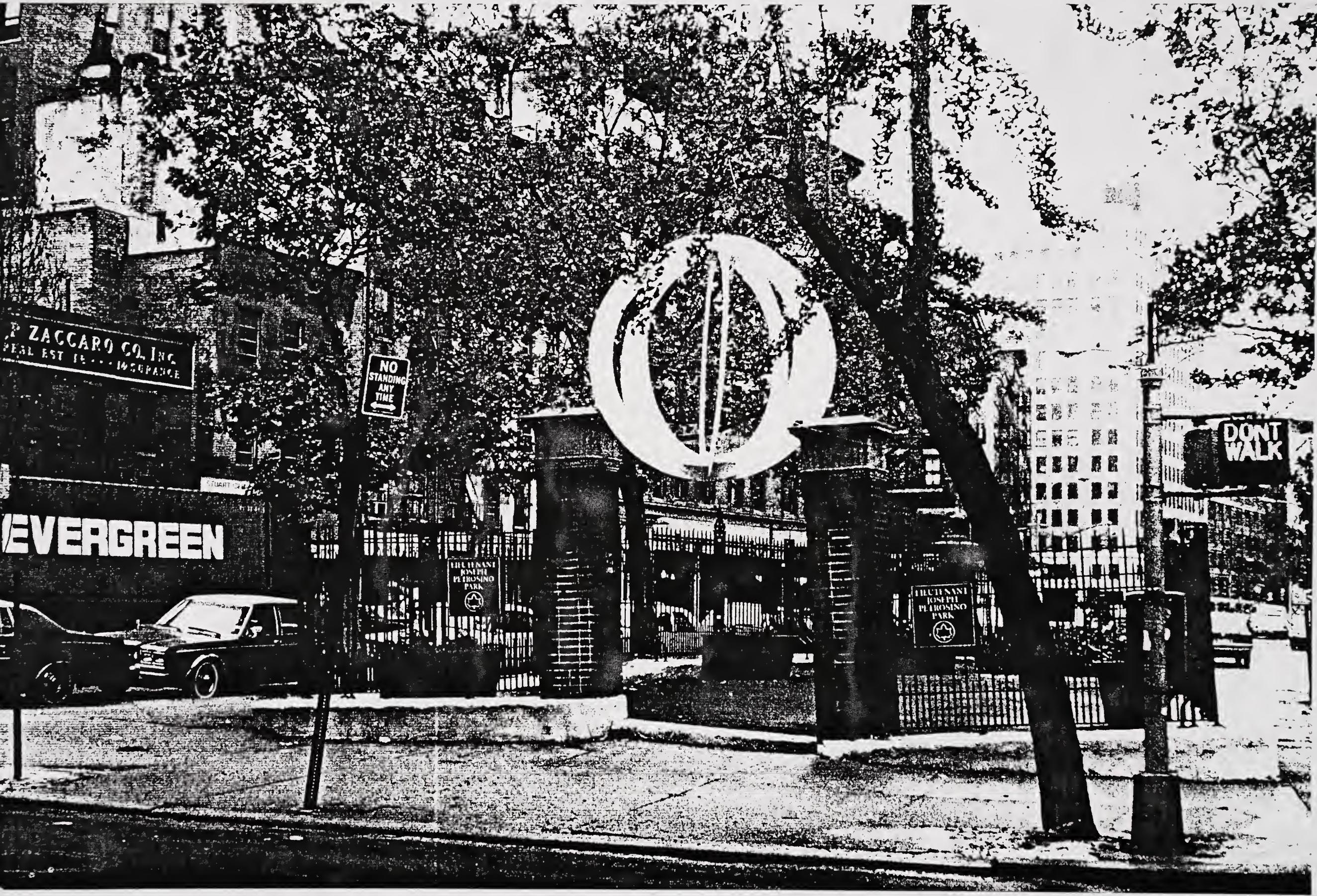
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LMCC PETROSINO PARK ARTIST PROJECTS

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1 WORLD TRADE CENTER, SUITE 1717
NEW YORK , NY
10048

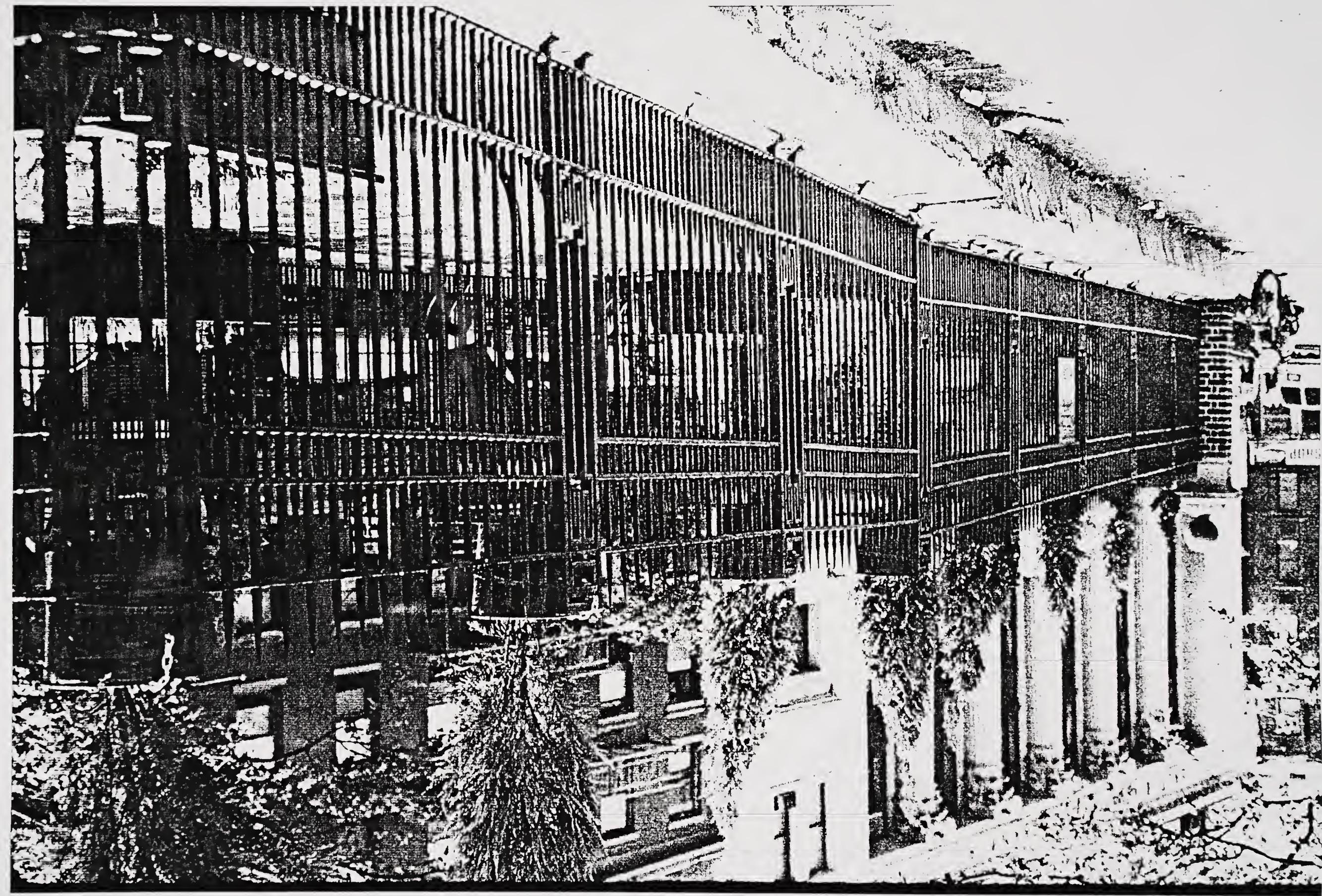
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LT. PETROSINO
PARK
PROJECT

LETTERS OF SUPPORT

LOWER MANHATTAN CULTURAL COUNCIL
1 WORLD TRADE CENTER, SUITE 1717
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10048

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97 KENMARE STREET
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FRIENDS OF PETROSINO PARK
C/O DAVID F. SELIG
33 PRONTO INC.
33 CROSBY STREET
NYC 10013

July 5, 1995

re: Lt. J. Petrosino Park Proposal

To whom it may concern:

For approximately a year and a half, we have been involved in coordinating and contributing volunteer time to the basic upkeep and improvements made on the park and its garden.

My name is David Selig. I come to you as a community resident and local business owner. My contributions to the park have come in part through an organization called New York Cares which supplies volunteers to projects in need; in another part as an individual and business owner in the form of donated materials and TLC. All efforts have been made with the support of the Parks Department, in the form of generous quantities of limited supplies.

This civic mindedness is only a small contribution in an overview but its intention is bi-focal: to immediately improve quality of life, to spread this will in order to support any momentum on the long term vision(ie. **Art & Architecture's proposal**) of the park as an attractive publicly accessible bit of green.

Our efforts represent an energy spent on trying to improve an unfortunately neglected public space into something the community could benefit from or at least appreciate as a quality of life factor. Our efforts have not been in vain, people have noticed, and offered praise. This pie slice of public space could be an asset rather than an eyesore. **SOHO lacks parks or public space, certainly public seating....** It would be a serious loss to the community if this gem in the rough were closed to the public.

Regards,

David F. Selig
Representing Friends of Petrosino Park

'TUTTI UNITI'

NEW YORK LITTLE ITALY CHAMBER OF COMMERCE
109 MULBERRY STREET
NEW YORK, NEW YORK 10013

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Ms. Jenny Dixon
Executive Director
Lower Manhattan Cultural Council
1 World Trade Center - 1717
New York, New York
10048

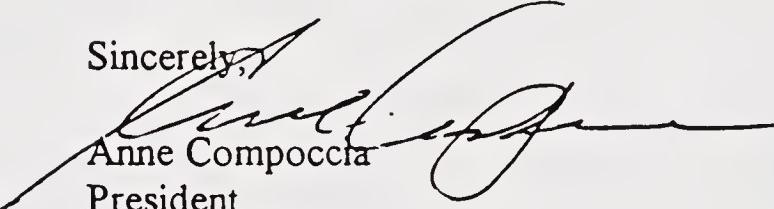
Dear Jenny:

We were excited to learn about the project you are developing with the Storefront for Art in Architecture to develop an international design competition which will result in a possible redesign and expansion of Petrosino Park.

As you know, Petrosino Park marks the border of Little Italy. There are too few Parks, even small ones in the area. Any effort that will draw positive attention to our community while providing needed amenities is well worth supporting.

The project sounds like an exciting one, we offer our endorsement of it and hope that you will continue to keep us posted as it develops. We would like to be of assistance to you with this project.

Sincerely,


Anne Compoccia

President
Little Italy Chamber of Commerce



City of New York
Parks & Recreation

The Arsenal
Central Park
New York, New York 10021

Betsy Gotbaum
Commissioner

July 17, 1992

JUL 22 1992

Ms. Greta Gundersen
Artistic Director
Lower Manhattan Cultural Council
One World Trade Center, Suite #1717
New York, NY 10048

Dear Greta:

Thank you for making Bozidar Kemperle's "The Mountain" exhibition at Petrosino Park possible. I very much enjoyed the sculpture and regularly made stops at the park to see it. Please convey my thanks to Bozidar for all his efforts, and for his professionalism. You should also know that I have received the slides of the piece at the site from Bozidar.

Once again, thank you.

Sincerely,

Jonathan Peyser
Public Art Coordinator

xc: Mary Ellen W. Hern
Director
Historic & Cultural Prop.



Lisa Frigand
Director - Community Relations
212-460-6598

Consolidated Edison Company of New York, Inc.
4 Irving Place, New York, N.Y. 10003

March 6, 1995

To Whom It May Concern:

Con Edison heartily endorses the Lower Manhattan Cultural Council's proposal, in collaboration with Storefront for Art and Architecture, for an architectural competition to redesign Manhattan's Petrosino Park.

This carefully conceived project ensures a democratic and inclusive review of community needs. Great potential exists to create a vastly improved park for both area residents and visitors.

Sincerely,

A handwritten signature in black ink, appearing to read "Lisa Frigand".

LF:mo

March 14, 1995

Ms. Jenny Dixon
Executive Director
Lower Manhattan Cultural Council
One World Trade Center, Suite 1717
New York, NY 10048-0202

Robert A.M. Stern Architects

Dear Ms. Dixon:

I am writing to lend a strong voice of support to the Lower Manhattan Cultural Council's effort, in collaboration with the Storefront for Art and Architecture, to sponsor an architectural competition for the design of Petrosino Park, bounded by Lafayette and Kenmare streets and Cleveland Place. Though small in size, this presently neglected triangular park has the potential to constitute a vital green lung at the intersection of two of Manhattan's most dynamic neighborhoods, Soho and Little Italy. The proposed competition will, I hope, lead not only to a successful design, to be realized by the New York City Parks Commission, but stimulate much-needed public discourse on what constitutes inviting, public space.

Sincerely,



Robert A.M. Stern, FAIA

RAMS:gm



FIRE DEPARTMENT

172 TILLARY STREET

BROOKLYN, N.Y. 11201

BROOKLYN NORTH FIRE COMMAND

Tele.: (718) 965-8160
FAX: (718) 522-6771

Lower Manhattan Cultural Council
1 World Trade Ctr.
New York, N.Y. 10048

March 14, 1995

To Whom it May Concern,

The N.Y.C. Fire Dept. City Planning heartily endorses the I.M.C.C. proposal, in collaboration with the storefront for Art & Architecture, for an architectural competition to redesign Manhattan Petrosino Park. This carefully concieved project ensures a democratic and inclusive review of community needs. Great potential exists to create a vastly improved park for both area residents and visitors.

Sincerely,

Capt., City Planning



L T . P E T R O S I N O
P A R K
P R O J E C T

CONTACT LIST

ORGANIZATIONS

PROJECT CONTACTS

Lower Manhattan Cultural Council (LMCC) Jenny Dixon : Executive Director
1 World Trade Center , Suite 1717 Harley Spiller : Project Manager
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Store Front for Art & Architecture
97 Kenmare St.
New York , NY
10012
Phone# 212-431-5795
Fax# 212-431-5755

Kyong Park : Director
Shirin Neshat : Co-Director
Maura Jasper : Assistant to Directors
Nick Tobier : Project Manager
Giordano Pozzi : Project Manager

NYC DOT
Freedom of Information Unit
40 Worth St. , 9th. Floor
New York , NY
10013
Phone# 212-442-7896
Fax#

Mr. Vince Costello : Acting Records Access Officer



L T . P E T R O S I N O
P A R K
P R O J E C T

ORGANIZATIONS

NYC DOT

Pedestrian Program
40 Worth St. , 9th. Floor
New York , NY
10013
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Fax#

NYC Dept. Subways

10 Columbus Circle , Rm. 1370
New York , NY
Phone# 212-373-5512
Fax#

Municipal Building

Boro Engineers Office
10 Center St. , Rm. 2035
Phone# 212-669-8313
fax# 212-669-4900

City Planning

New York Fire Department
172 Tillary St.
Brooklyn , NY
11201
Phone# 718-855-8571
Fax#

Friends of Petrosino Park

c/o David F. Selig
33 Pronto Inc.
33 Crosby St.
New York , NY 10013

PROJECT CONTACTS

Ms. Glynnis Berry : Architect
Mr. Bill Hirsch
Mr. Jay Jaber : Geometrics
Mr. Barney LaGreca : Construction Mgmt.
Ms. Lena Minevich : Planning Division
Ms. Dee Ramsey : Frredom Info. Unit

Mr. Norman Jackline

Mr. Marty Koten : Boro Eigineer

Captain Ed Moriarity

David F. Selig

NEW YORK CITY MAPPED STREETS: SECTION 12

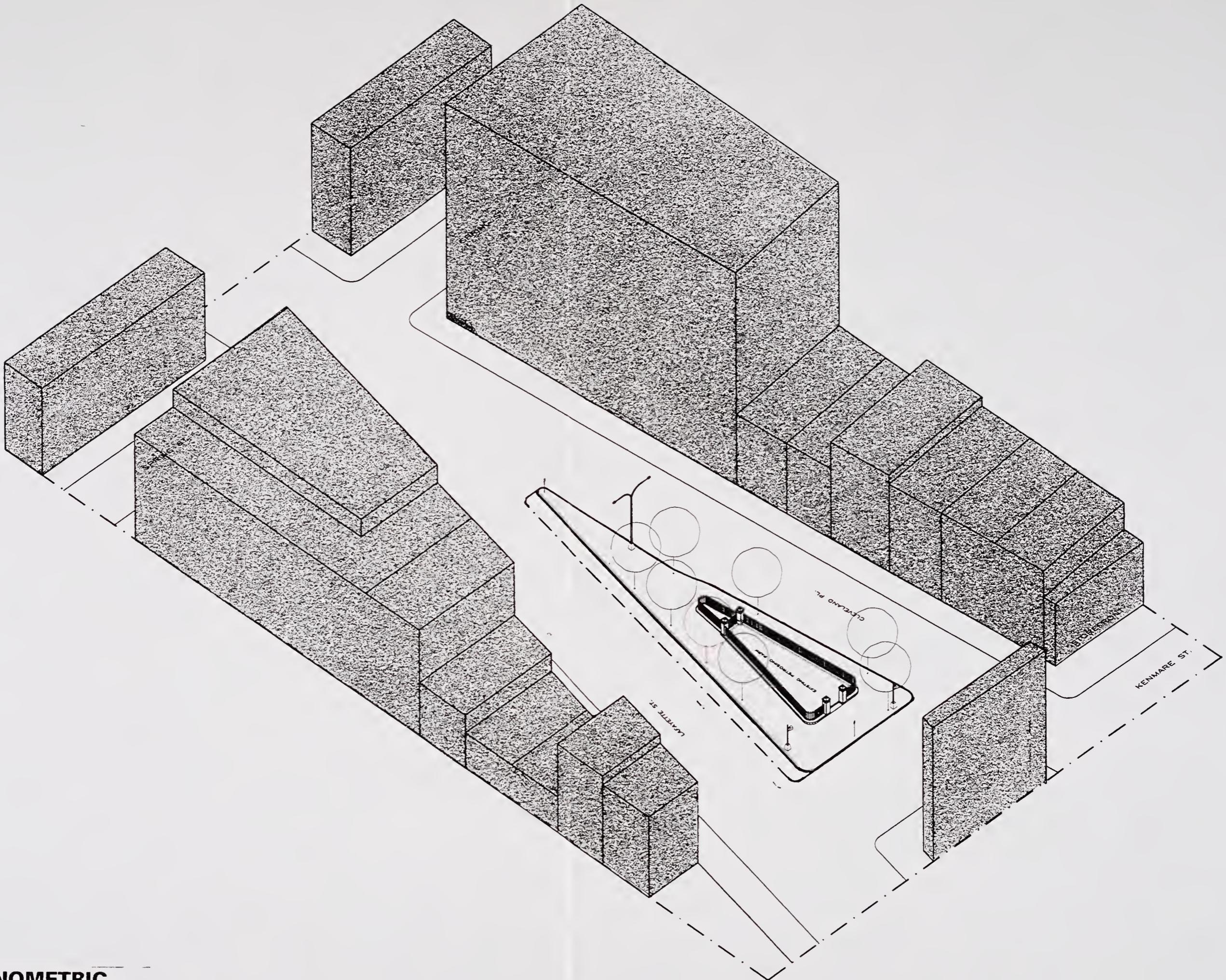


NEW YORK CITY DEPARTMENT OF CITY PLANNING

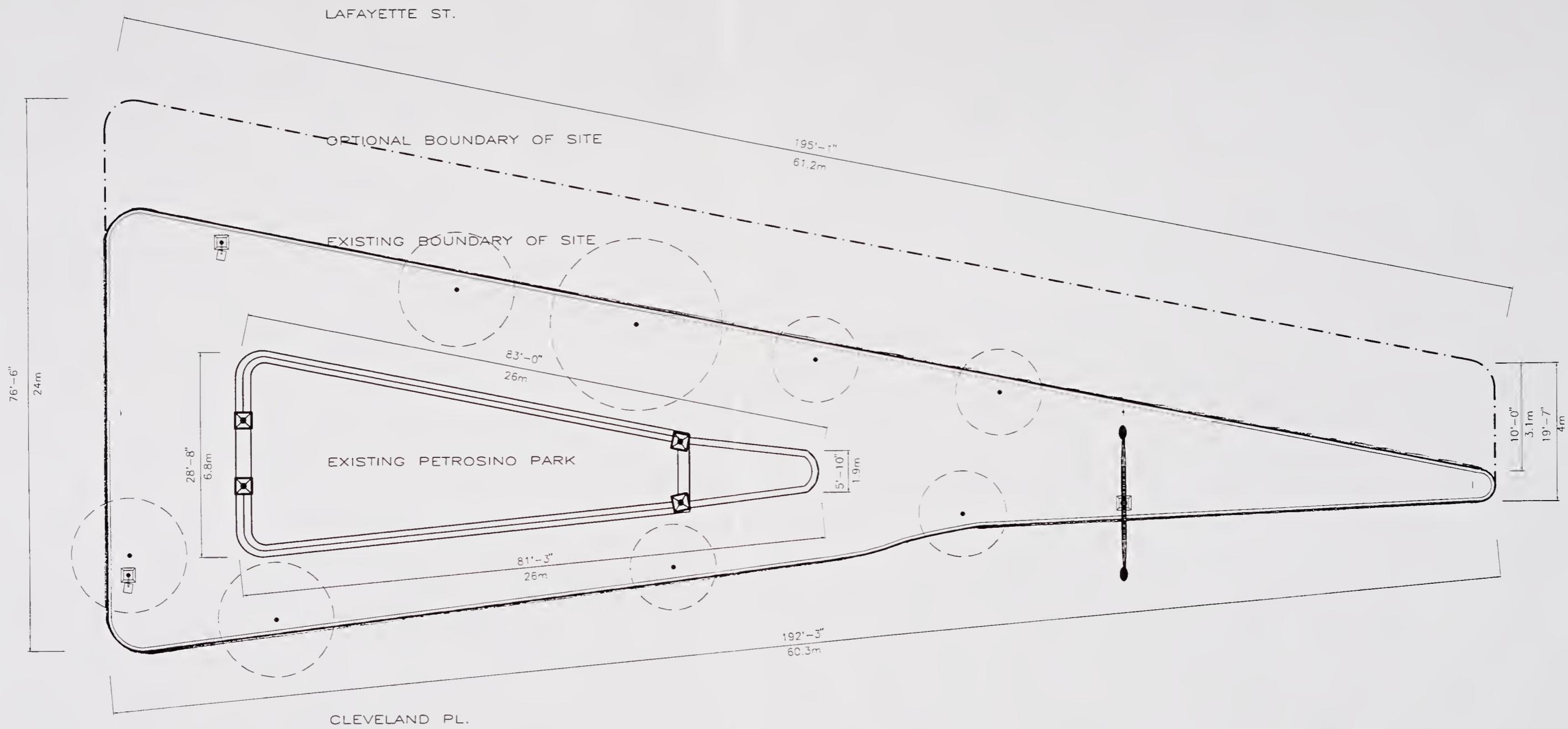
MAPPED STREETS AS OF SEPTEMBER 27, 1994

SHORELINE AND WATER BODIES AS OF JANUARY 1, 1968

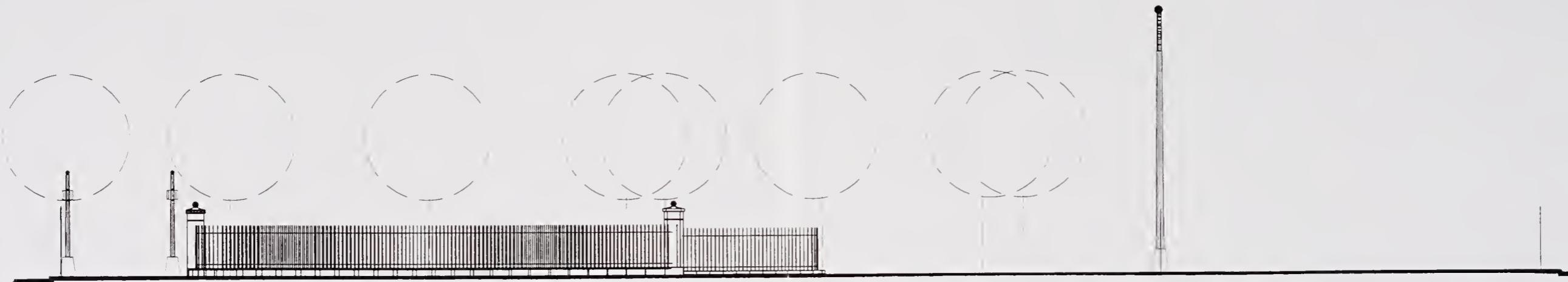
NEW YORK CITY MAPPED STREETS: SECTION 12
BOROUGH OF MANHATTAN, NEW YORK COUNTY



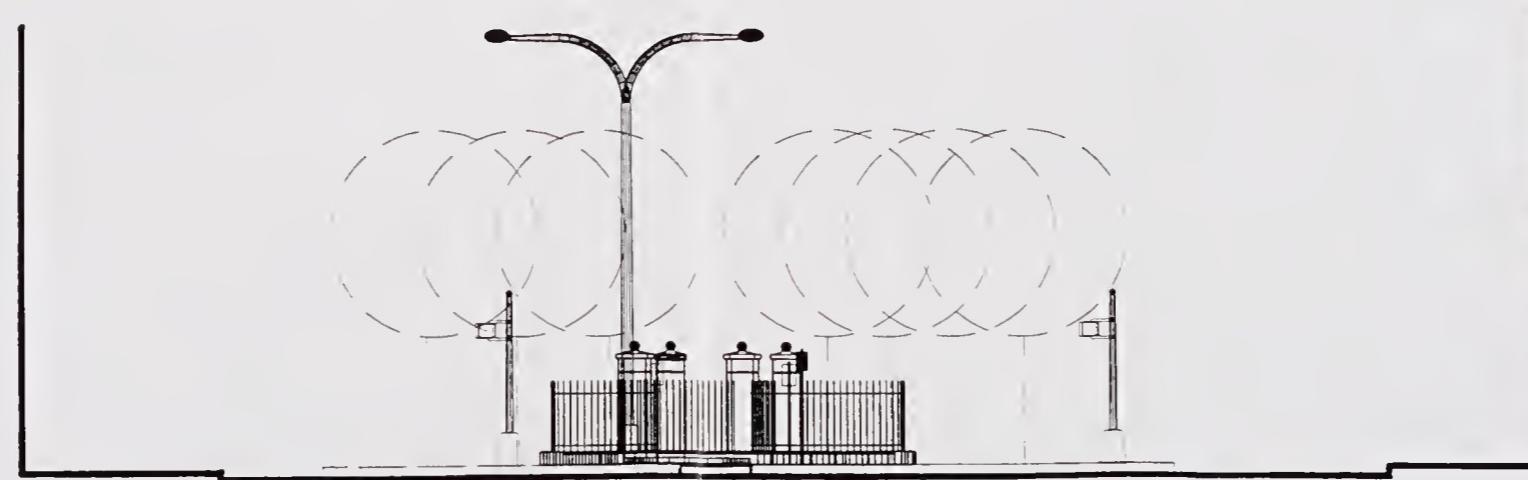
AXONOMETRIC



PLAN

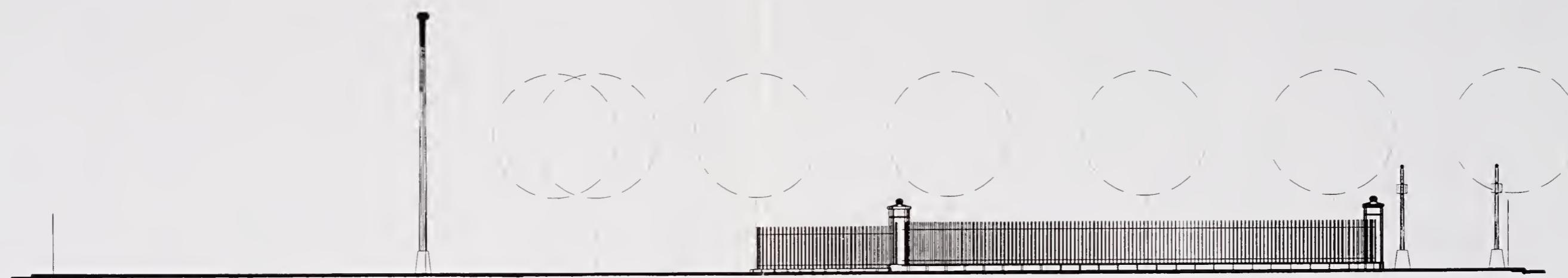


EAST ELEVATION

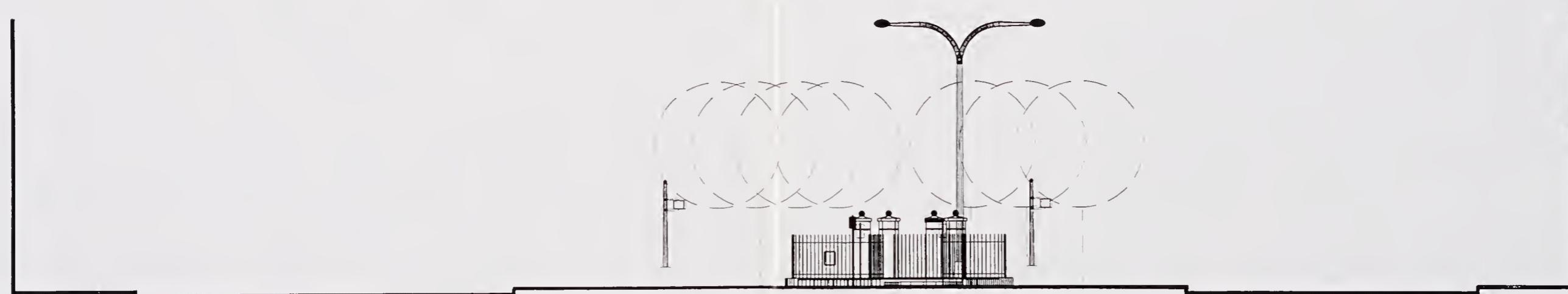


NORTH ELEVATION

1 5 10 25 50
FEET



WEST ELEVATION



SOUTH ELEVATION

1 5 10 25 50
FEET

